

THE NEW YORK DRAMATIC MIRROR



Ryron.

Gladys Helene as Tytyl

Irene Brown as Mytyl

"THE BLUE BIRD"

Tytyl: "They're getting the cakes! The table is full of them! They're eating, they're eating, they're eating!"



BIOGRAPH FILMS



Released October 3, 1910

THE ICONOCLAST

How the Seed of Discontent is Sown

Iconoclasm, the attacking of cherished beliefs and theories, has ever been the incitement of discontent, but the iconoclast of to-day may be better termed the socialist. Discontent is rather induced by selfishness, and selfishness is the seed of irrational socialism, nurtured mainly by laziness, and very often, drink. The principal character of this Biograph story is a lazy, drink-sozzled printer, who imagines himself ill-favored because he is not as well off as his employer. He finds, however, that wealth is not all, for it cannot purchase health and strength, and when he witnesses the fortitude of the hopelessly crippled child of the boss, he views the world from a different angle. Realizing that his condition is rather the result of drink and his own lack of endeavor, he resolves to mend.

Approximate Length—992 feet.

Released October 6, 1910

A GOLD NECKLACE

This is a delightful comedy of errors in which a gold necklace figures. Maudie lends her necklace to Nellie—Nellie loses it. Sam,



her sweetheart from the city, promises to buy a duplicate for her. Of course, thinking the necklace her own, and also not knowing Maudie. The governess finds the necklace and returns it to Maudie, unknown to Nellie. Sam sees it on Maudie's neck and purchases it. Nellie securing it from Sam returns it to Maudie much to her astonishment. Sam sees it on Maudie again, thinks she has stolen it, and, while he goes to tell Nellie, his valet seizes it from Maudie. Maudie calls the constable to arrest the valet, who has now returned it to Sam. The participants in the comedy are now assembled, and an explanation smooths out the mystery.

Approximate Length—576 feet.

HOW HUBBY GOT A RAISE

Leave it to wifey, she'll fix things for you. Her schemes are so subtle that there doesn't seem to be the slightest chance of their falling down. However, when Mrs. Knowit suggested a plan to her husband, Ezra, by which his services would be better appreciated by his employer, doctie Ezra had his doubts, yet dare not oppose. That she may impress the boss, she borrows furnishings from her neighbors, so that when the guest appears he views a most sumptuous display. The dinner over, he returns to the office, and sends the following note: "Dear Sir: I can't have men in my employ who live beyond their income. You are discharged."

Approximate Length—410 feet.

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The New York Dramatic Mirror

VOLUME LXIV

NEW YORK, WEDNESDAY, OCTOBER 5, 1910

No. 5169

Mr. Winter Still Discontented

MIRROR READERS no doubt have digested the remarkable letter from WILLIAM WINTER published on this page last week, in which contribution the venerable critic—who is respected widely for his ability if not for his opinions about the modern drama—charged the editor of this journal with falsehood, personal animosity, dishonesty and a perversion of his remarks upon the drama, and sought to justify his practically isolated position among dramatic critics of eminence in his perfervid and zealous attacks upon such men of great genius as HENRIK IBSEN, MAURICE MAETERLINCK, GERHARDT HAUPTMANN, HERMAN SUDERMANN, ARTHUR WING PINERO and other advanced dramatists to whom the rest of the world accords enthusiastic praise and listens in admiration.

It requires many words—in fact a multitude of words—to explain a position like that assumed by Mr. WINTER, but no perennial flow of language can effectively defend or adequately excuse a mental course following a viewpoint radically opposed to the viewpoint held in common by those of the rest of humanity who are competent to judge vital drama with reference to the period of its evolution.

Not content with his attacks upon THE MIRROR for its alleged misconception both of modern drama and Mr. WINTER's opinions, and upon the editor of this journal as a person lost to all integrity and every sense of decency, Mr. WINTER, in *Harper's Weekly* of Sept. 24, proceeds afield again with his unmatched vocabulary and his marvelous industry and endurance and spreads upon two pages of fine type a reiteration of some of the principles which at least have made his former contributions to that and other journals interesting. That Mr. WINTER feels he has not yet converted anybody to his eccentric beliefs is apparent from the violence of feeling with which he still enlivens his writing and the space he demands therefor.

Like most controversialists with a bad or an illogical cause, Mr. WINTER resorts to peculiar means to enforce his contentions—a habit which he imputes to those who do not agree with him—perhaps hoping that in the mass of matter he turns out on a subject these defects will be lost to view. Mr. WINTER, in what ordinarily might be assumed to be virtuous indignation, says of the editor of THE MIRROR:

Malicious in spirit and furtive in method, shrewd and skilful in the use of innuendo, learned and resourceful, observant, vigilant and accomplished, that able and experienced journalist ought to be more judicious than to put himself clearly on record as a gross calumniator;—but thus his malice and anger defeat his judgment. It is an old trick to attribute to an opponent opinions that he never has expressed and does not entertain, show those opinions to be erroneous or absurd, and thus leave him, apparently, vanquished.

It would perhaps be unkind to say that this description exactly fits the style of argument that characterizes Mr. WINTER's writings on this subject. It is only necessary to reprint a few lines from the article in *Harper's Weekly* by Mr. WINTER side by side with the paragraph in THE MIRROR, from which he quotes, to illustrate Mr. WINTER's method:

Mr. WINTER in *Harper's Weekly*:

And now comes the leading dramatic journal of the country with the amazing affirmation that "Morals of all sorts are mere abstracts of tradition when set against life, its opportunities and its disasters to-day."

THE MIRROR's Actual Statement:

These times are strange times. There is unrest in every scale of society. Old laws and old manners are tested as they never were tested before. Old standards of honesty and rectitude have suffered because of the success of chicanery and dishonesty in all walks of life. Privilege and its granting to the few has made millions of malcontents among the many. Religion has suffered because those who administer it have strayed far from the principles which have been preached for ages. *Morals of all sorts are mere abstracts of tradition when set against life, its opportunities and its disasters to-day.*

The editorial in THE MIRROR, a sentiment in which Mr. WINTER thus misrepresents—for who can fail to see that this journal meant that "morals of all sorts are mere abstracts of tradition," because of social unrest and the abandonment of old standards of conduct?—was a discussion of "The Theatre and Modern Life."

From this it may be plain that Mr. WINTER is not "malicious in

spirit," or "furtive in method." That he is "shrewd and skilful in the use of innuendo, learned and resourceful, observant, vigilant and accomplished" no one can deny.

All Have Their Troubles.

THE PHILOSOPHICAL CONCLUSION that others have their troubles sometimes enables the ruminating person with troubles of his own to bear his ills with something that resembles an optimistic grace.

Individual reformers and groups of theorists who imagine vain things are fond of projecting remedies for diseases from which they allege the theatre of this country is suffering. The theatre here is by no means perfect in health, but, on the whole, it is in a condition that should inspire hope and a pleased expectation rather than unhappy prophecy.

Compared with the theatre in other countries, it may be said to be doing well both as to its internal affairs and in its public relation. Good plays—of which there are many—find good audiences, as a rule, in a country whose cities are growing by leaps and bounds, as the census returns show. In England, especially in the provinces, they are complaining that audiences are growing smaller and smaller, not on account of the dramatic fare offered—though the English provinces have been in the habit of patronizing dramatic antiquities that here were shelved long ago—but because rural England is being depopulated by emigration in a measure that injures the theatre. And if it is not emigration, they say, it is a tendency among those who remain to stay at home, the middle class that of late years has taken to country residence having abandoned the theatre for domestic quiet or the new found joys of rural life. If any great number of the English have turned from the cities to the country, they probably have warrant for abandoning the theatre, as the difference between the character of dramatic amusement furnished the cities and that offered to the smaller towns in that country would influence them. Whatever the ills of the American theatre may be, they are slight when compared with those of the English theatre, which really is suffering from stagnation outside of London. That city, being the world's greatest, must cater to a cosmopolitan public, and needs all its notable dramatic matter and figures for local demand.

In Germany there are several evils which cry for remedy. New and onerous taxation has called protest from managers, while the rank and file of the theatrical profession are in arms against the competition of amateurs, who have so increased in number and persistence—often assisted by pecuniary means—as to threaten the future of the German drama from an interpretative viewpoint. One of the misfortunes of the American stage is seen in the decrease in the number of competent players—a natural result of a lack of an authoritative educational system for the profession—and an amazing and disconcerting increase in the number of inefficient, and this in a way parallels the condition on the German stage noted. In Germany, however, managers are acting in concert in the hope of enforcing a remedy. They propose a board of examiners and a minimum test for talent and technique. Amateurs who meet requirements will be permitted to enter the profession; and those who fail will be excluded in spite of the money they may have as an aid. But how will this work out? An amateur with money enough may hire his own theatre—or a hall if not a theatre—and organize his own company. Yet the public eventually will decide the matter, if the amateur persists; and the amateur will fail in the end if he shows no talent, though he may force an entry finally by developing talent that a primary examination fails to disclose.

Those who have assumed as local the overcrowding evil that embarrasses the profession in this country, one of the results of which is a large number of unemployed actors in New York, will see that a like state of affairs exists in Germany. In fact, the conditions there must be worse than the conditions here in order to have enlisted the efforts now making for a remedy. And a similar condition exists in London, where complaints of actors are persistent and incessant, based on like circumstances—the incoming in multitude of amateurs and incompetents to fight with trained players for a living.

It is seen that the theatre the world over has its troubles and its ills. An excursion into other lands than those mentioned would disclose kindred matters for complaint and problems that are hard to solve.

THE NEW YORK DRAMATIC MIRROR

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NEW YORK, OCTOBER 5, 1910

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The Usher



One passing the vicinity of the cheaper motion picture places on Fourteenth street may note in front of these places flaring posters of the melodramatic order, that assume to illustrate the animated pictures to be seen within.

A visit within any of these places will disclose little relation between the pictures shown and the bills outside that advertise them. Old melodrama posters here find a use to stimulate curiosity without reference to their character.

But one thing about these posters seems strange, until it is explained. Where a poster depicts a "scene of violence," the flourishing of a pistol and the like, the weapon will be found to have been covered over with paper superimposed on the poster. Thus the scenes of violence are so treated that they are in a measure ineffective as originally pictured.

Inquiry as to this modification of the posters develops the fact that it is done by order of the Police Department of New York City, acting under a provision of the Penal Code, which forbids the display of pictures that tend to demoralize youth.

Therefore, to this extent, there seems to be a police censorship of amusements in New York. In fact, inquiry at Police Headquarters develops the fact that there is a censorship of such posters under the authority of the criminal law.

The vexatious question of dual personality may yet disrupt the tortured City of Brotherly Love. Just where Mayor Reyburn leaves off and Mr. Reyburn begins is the prize puzzle question in Philadelphia. One of these gentlemen was elected chairman of the committee that gave an elaborate banquet to Oscar Hammerstein for the purpose of enticing grand opera within the municipal gates. Rudolph Blankenberg,

acting for the taxpayers who were not bidden to the banquet, insists that it was Mr. Reyburn; Thomas D. Finletter, attorney for the dual person, insists that it was Mayor Reyburn. There the matter seethes.

If Mr. Blankenberg is right, the dual person had no power to pledge \$1,434.00 of the city's money to pay the deficit in the banquet account, and the city council acted illegally in ordering the payment. If Mr. Finletter is right, the taxpayers are liable for the debt contracted. Joseph R. C. McAllister, George W. Zane, James M. Haslett, Thomas J. Ryan, Morris Rosenberg, and Isaac D. Hetzell, members of the council which approved the expenditure, were all subscribers to the banquet at \$10 a plate. Mr. Zane, however, did not attend the banquet. Mr. Finletter contends, therefore, that Mr. Zane is entitled to a vote, although the other subscribers are not. Without Mr. Zane there can be no two-thirds vote in the council, which is necessary to pass a bill. Mr. Zane's voice makes the required two-thirds.

One might think that the men would rather pay the deficit out of their own pockets than place themselves in such a disadvantageous light before the whole country; but they don't feel that way at all. Meanwhile, those unconcerned will watch the ingenious administration of law in Philadelphia with astonishment. The fame of Philadelphia lawyers is as old as the law in this country.

Should the actor go into politics?

Not unless the actor is also a politician.

Proof of this conclusion is furnished by Dick Ferris. Some time ago, it may be remembered, THE MIRROR noted the fact that Mr. Ferris had been "prominently mentioned" as a candidate for lieutenant-governor of California.

There are many circumstances intervening between mention as a possible candidate and the actual candidacy, just as there are between the candidacy and an election.

Mr. Ferris entered the lists for the nomination. He did not secure it, but he did secure considerable political experience, and paid for it.

He spent \$10 in telegrams from Minneapolis "biting at the bait," \$40 for expenses to San Diego and "incidentals" while there; \$90 for a trip to San Francisco, with more "incidentals"; \$554.40 on a second trip to San Francisco and return, including hotel bills, the cost of a "banquet hall" for a "smoker," maintaining headquarters, etc.; \$100 as personal expenses in canvassing for votes, being "the fall guy," as he says, for a bunch of alleged citizens duly qualified who moved into saloons coincidentally with the aspiring candidate's desire for refreshment; \$1,396 for circulating and verifying petitions and a printing bill; \$1,250 for more petitions industriously circulated (perhaps) by skilled politicians into whose hands he had confided himself; and various other sums ranging from \$450 down for the many purposes that develop in a preliminary campaign for a nomination, the whole sum expended being \$5,399.76—with no nomination in sight.

This is one of the lessons which the unwary and ambitious man learns when he seeks to become a statesman.

The Art Society of Pittsburgh originally had among its objects "the abatement of the billboard nuisance," so called, in the interests of a "Picturesque Pittsburgh."

At a recent meeting of the society it was found to be short of funds; it was discovered that some of its members were merchants or business men who themselves employed billboards to promote their enterprises; and it was found that the outlook of the society was not bright. It was resolved, however, to continue the work upon which the organization had entered.

In spite of the activity of anti-billboard societies, billboards seem to increase. If they diminish in number and also in one city, where restrictions are imposed, the surplus of material thus resulting seems to find places in cities where the billboard men have practically a free hand.

There is a novelty on one of the Western vaudeville circuits in a musical act.

Five civil war veterans have been brought together as "Old Soldier Fiddlers."

One of these, G. A. W. Ford, played the bones in minstrels in the old Christy days, "befo' de wah," and says he can play them yet.

This quintette would feel offended, it is said, if they should be called violinists. They call themselves fiddlers, and not one of them knows one note of music from another. They confine their efforts mainly to the old tunes, with a preponderance of war melodies, and they wake memories while they entertain.

PERSONAL



GORDON.—Kitty Gordon, more beautiful than last year in *The Girl and the Wizard*, became a Broadway star last week in the English version of *Alma, Where Do You Live?* The ability to wear handsome clothes pleasingly, a voice clear, sweet and under perfect control and an agreeable presence did more than her statuesque beauty of face and form to win Broadway. Her composure during the noisy rudeness of the first night audience at Weber's and her evident desire to please her friends and to treat the thoughtless portion of the audience, whose demonstration during the so-called "kissing" song was inexcusable, with charitable indifference, gained for her a host of new friends and the respect, as little as it is worth, of those who found delight in burlesquing the song. Miss Gordon's display of fortitude was twice remarkable in that it was shown on her first night as a Broadway star and in the presence of the most discouraging element—ridicule.

MARLOWE.—After a Summer in Europe, Julia Marlowe returned to New York, Sept. 23, on the *Oceanic*. Miss Marlowe looks much refreshed and according to her own story is eager to get busy on Shakespeare's *Macbeth*, which will be one of the Sothorn-Marlowe new productions this season and which will open in Boston on Oct. 24. A Summer vacation for Miss Marlowe does not mean a Summer of idleness—merely a respite from exacting night-after-night appearances on the stage. A pilgrimage to the *Macbeth* country of Scotland and a tour of the various countries of Europe in search of costumes filled the greater part of her time. A few weeks' rest at her villa in Rapallo, Italy, was sufficient to relax the strain of last season's long tour. With her she brought valuable costumes for use in *Macbeth*, all of which she declared to the customs officials, a proceeding, in view of recent discoveries of smuggling on the part of social and theatrical celebrities, rather unique.

BELLEV.—Kyrle Bellev began his season Sept. 27, in Bridgeport, Conn., in Henry Batallie's *The Scandal*. If this play from the French is anywhere near as successful as Mr. Bellev's former adaptation from the same language, *The Thief*, he will need no new play for some seasons to come. Mr. Bellev is another of those players who gain recognition on the English stage and then crossing the Atlantic find so hearty a welcome that he determines to remain here. His choice of plays has been fortunate including more notable successes than plays that were but moderately prosperous. A *Gentleman of France*, *Raffles*, and *The Thief* are the three productions which Mr. Bellev's name always recalls. Last season might be called his "off year," for *The Builder of Bridges*, though not a failure, was not up to the Bellev standard of former years.

DIXEY.—Mr. and Mrs. Henry E. Dixey (Marie Nordstrom) have the London success, *The Naked Truth*, this season. Their tour opened in Toronto, Monday night. Mr. Dixey's last Broadway appearance was in the failure, *Mr. Buttles*, at Weber's last season, while Miss Nordstrom has not been seen here for several seasons. Mr. Dixey will have the role made famous in London by Charles Hawtrey.

NETHERSOLE.—One by one does George Tyler of the Liebler firm announce his acquisition of favorite stars. Gertrude Elliott, Margaret Anglin and Lena Ashwell, whose association with the Liebler firm has already been announced, is closely followed in that alliance by Olga Nethersole. For the next two years Miss Nethersole will appear in a repertoire of her plays in addition to a new play, which the energetic Liebler press representative asserts will give Miss Nethersole an opportunity to practice the celebrated Nethersole kiss. It will be remembered that Miss Nethersole's osculatory demonstration was the season's sensation several years ago.

THE MATINEE GIRL



MAY BUCKLEY

"BOOTH TARKINGTON said something to me that I have put in my rosary. It is my dramatic prayer."

May Buckley settled her broad, flat black hat more firmly upon her small head and her maid closed the dressing-room door behind us. We picked our way gropingly out of the Comedy Theatre and crossed Forty-third street. Miss Buckley explained that she packs her lungs by a walk after every performance.

"The prayer?" I reminded her.

"He said when we were rehearsing *Cameo Kirby*, 'Don't act for anyone beyond the fourth row.'"

Marie Cahill's years of work with the man in the back row as the objective point arose and challenged the assertion.

"One must reach the person in the back row, but think of the person in the fourth." The small brunette with the serious eyes answered the unspoken argument, "and must play as though she were thinking no farther back than the fourth row."

And we talked not at all of the clever little play, but of Miss Buckley's real vacation. She had gone to London to study *The Little Damsel* on its native heath and to meet the young author whose first play it is, but her rest followed her return to America, when she went to Rocky Wood Camp in the hills of New Hampshire. On her dressing-room table is a green silk cushion fragrant with its filling of pine needles, and embroidered in gold letters with "In Memory of the Rattlesnake." The Rattlesnake was a mountain to which she and the giver, Juliet Wilbur Tompkins, had trudged eight miles in one of their excursions from the exclusive camp where only the tired and properly introduced may rest and where everyone must be between the sheets at half past nine.

We stood on the street corner and lifted our voices above the clang of the elevated while she told me that as Booth Tarkington's advice was her rule of acting, so the compliment of Coquelin to a big eyed, small bodied child of seven, was the sweetest praise she had ever heard. She and a girikin who, "I hear is married and has loads of children," were the children in *May Blossom* at the Madison Square Theatre.

There was a children's performance of *Camille*, under the direction of Dion Boucicault, in the old theatre and Coquelin was one of the amused audiences.

"That little thing with the dark eyes is an artist in embryo," he said, and forgot his speech, even as she remembered it.

We were crossing Sixth avenue and a taxi-cab started to run over us, but changed its mind and saved our lives by shying violently, when she told me how she had studied the part of the Chinese Magdalen in *The First Born*.

"I loitered about Chinatown in San Francisco," she said, "and visited Dupont street, the dreadful street of all nations. There I saw the poor little slaves sitting at their tiny windows, their faces expressionless as a doll's. They showed no thought nor feeling except in their eyes, with which they never looked straight at you, but always up and aside. In my room I used to practice for hours their queer little stumbling walk."

Seven cities have not claimed tiny Miss Buckley, but two States have. Chroniclers have earnestly affirmed that she is a California girl. Others have asserted that they knew she made her debut in life on the island of Manhattan. Miss Buckley before being lost with her maid amid the shadows of Bryant Park ended the long dispute.

"I was born in San Francisco, of a German father and an English mother. My name is Uhl. When I was two years old I was brought to New York, where I grew up, if a girl who has never lived more than a year and a half any place has grown up. Can you decide my nationality? Gipsy, isn't it?"

A further fact complicates her dramatic nationality. America has accepted her, has sometimes lauded her, but England took her to its stage bosom. England loves the frail bodied, gentle little folk we have sent it best. It gave its deliberately fervent approval of Edna May and Pauline Chase. But it never spoke warmer words than of May Buckley, whom it acclaimed an artist in the small, and on whose "delicate art" it has set the mark of its changeless approval.

This is the day of the Noble Crook. The thief is having his—sometimes as in *My Man* it is her—day on the stage. Very few years ago a manager esteemed for his sagacity told a playwright he could not produce his play because it contained a thief.

"Nobody has any sympathy for a thief," he said. Then came Leah Kleschna. The Little Grey Lady followed in the procession. The Thief filled houses for two seasons. Raffles was brilliantly played to brilliant audiences. Arsene Lupin's antics entertained us. The author of *My Man*, believing that the way had been sufficiently broken, makes his heroine an ex-convict, who had stolen a bracelet to buy medicine for her sick child.

One begins to suspect that it isn't crime, but the detection of it, that is hideous, until the light breaks. We see that outline of the truth. It is the motive of theft that interests us. It is the reconstructed crook, or the crook in process of reconstruction, with whom we have the sympathy the Broadway magnate denied him.

An intense admirer of Mary Shaw's wrote me that it was upon a suggestion of Miss Shaw that the Professional Woman's Club of Boston was founded. Miss Marion Howard Brasier writes me from the City of Learning that Miss Brasier is the founder of the club, enclosing a letter in which Miss Shaw disclaims the honor of the parent suggestion. Lie down, intense admirer!

Marie Russell has so deft a trick with words and so keen a nose for a good story, that she would have been a brilliant sister of the scribblers had she not chosen to be an actress. A current number of a magazine contains an entertaining article by her on the successful experiment in farming made by herself and Mr. Mantell at Atlantic Highlands.

The milliner shops show a Lillian Russell hat, a soft, broad turban of draped velvet, a jaunty hat that misses but one note in expressing Miss Russell's personality. The turban should have Chinese embroidery for garniture, for when everything else in the world fails to interest the world's loveliest blonde her eyes light with jealous flame at the word Chinese. Her fad for collecting porcelains led her into the domain of Chinese religion and art. She talks of a thousand years ago in Pekin as chattily as of to-day in New York.

At the fashionable chemist's one sees, too, a butter-milk-glycerine soap, wrapped in pale yellow paper, ornamented with pansies. Its name, *Marine Elliott*, conjures sales.

Richard Scott says he knows the cleverest and most philosophical maid in all the land of vaudeville. She made her debut in Shakespearean drama and had intended to endeavor to illuminate the great William's text all her life. But the best laid plans of would-be classical actors aft gang agley. From the Southern vaudeville circuit the girl sends this resigned sentiment:

"Sad at first, but happier now. Find accolled vaudeville full of artistic Shakespearians."

Yes, gentle reader, Emma Dunn who plays Mother is a mother. A small girl of seven is to her credit. Baby Berensford her mother's friends call her.

A matinee girl sends her love to "that dear old man who remembers all about everything, White Whiskers," and asks me who he is. He's an attentive but deliberate admirer of *My Aunt Jane*.

Billie Burke expresses in a plaintive little note her ambitions. "I am longing to get something I can branch out in and be an actress, to act really, not bob my curls about and wear pretty frocks and crinkle up my nose and be cute, but touch some deeper chord in the hearts of my audiences, for I feel they like me and somehow I feel that I have something better to give them than I do now. If I can only find an outlet to these ambitions I may do something yet."

Let no one say hereafter that woman is not woman's friend. Alice Neilson heatedly defends a songstress whose rich and aristocratic husband has charged her with plucking him until no pin feather remains in his purple skin. "How do we know that we know all about it or ever will?" she asks, and propounds for us another question. "When will we separate the woman from the artist?"

Clara Morris' comment on the case, whispered from her sickbed at The Pines, was: "Why, the man must have signed all that away in his pajamas!"

THE MATINEE GIRL.

THE SHUBERTS WIN A CASE.

Frank L. Perley Defeated in His Claim for \$25,000 Damages.

The Shuberts won out through a decision of the Court of Appeals on Sept. 28, in the suit brought against them by Frank L. Perley to recover \$25,000 damages for alleged breach of contract, the court affirming the judgment of the lower courts dismissing the complaint.

Mr. Perley had alleged that the Shuberts had agreed prior to May 1 in each year, for a five year period, to set aside for him six good routes covering all theatres, the booking of which was under the control of the Shuberts for the production of whatever attraction Mr. Perley might desire to present. The Shuberts claimed that the routes had been made ready for Perley, but he had never demanded them. On a former trial of the action, Mr. Perley recovered a verdict of \$25,000, which was afterward reversed by the Appellate Division.

A ONE-ACT PLAY.

THE VICTORIOUS SURRENDER OF LADY SYBIL. A play in one act by Captain Leslie T. Peacocke in *The Smart Set* for October, 1910.

If all surrenders could be fraught with such satisfaction, the world would be full of the vanquished. Lady Sybil really loved her husband, anyway, although she had married him because the family needed his cash. In assuming that he wanted her only because she belonged to the peerage, she deceived herself, because he really loved her also. Believing as she did, she kept the key to her apartments in the west wing, and never invited him there until the dashing widow excited her jealousy. Then she handed over the key and fled, leaving her husband to follow as soon as he came out of his delirium of joy.

The situation is palpably artificial, but it allows considerable neat work that entertains, although it does not exactly scintillate. The characters are the conventional lay figures in society comedy, but the strings are managed so skillfully that they act naturally. That one can foresee the denouement does not rob the narrative of its charm. The sketch serves to while away idle moments pleasantly enough.

A TALE OF THE KEROSENE CIRCUIT.

Mrs. Ida F. Jones, of Wayland, Ia., has filed a suit for \$25,000 damages against the Wayland Hall Company and its manager, F. M. Reel. The suit is based on the statement that she purchased a seat to witness a production of *The Royal Slave* and was conducted to one directly under a kerosene lamp, and that while an usher was turning down the lamp it fell from the bracket and covered her with oil which ignited and burned her badly.

CYRIL KEIGHTLEY.



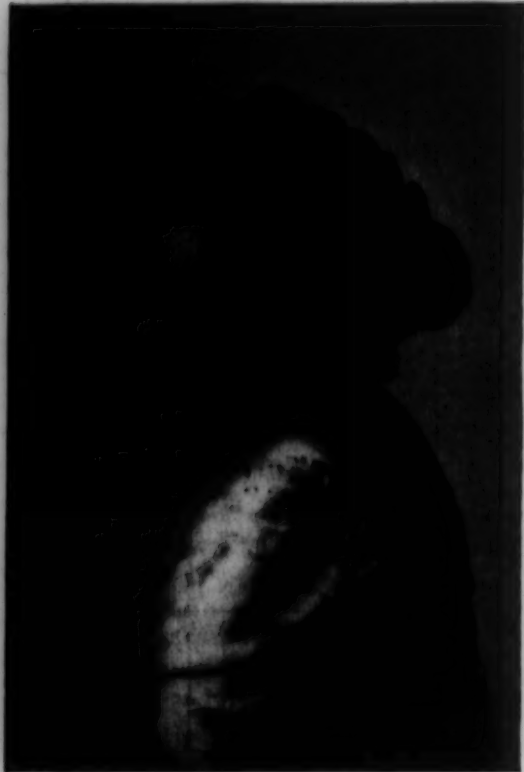
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Cyril Keightley is that able young English actor whom Charles Frohman first introduced to New York as Billie Burke's leading man in *Love Watches*. Mr. Keightley is an Australian and made his professional debut on the little continent. Joining McKee Rankin in 1901, he made a long tour through Western Australia and Africa, finally landing in London in 1902. A few years later Mr. Frohman secured him for America, where he made a favorable impression, and now Henry W. Savage has brought him over again as leading man of *The Little Damsel*. Mr. Keightley is much more American than English in speech and manner, proving the oft-repeated statement that Australia is more akin to the States than to the Mother Island.

EDITH WYNNE MATTHISON

EVERYMAN AND ONE WOMAN EXHIBIT, ABSOLUTE UNANIMITY OF OPINION.

Mrs. Kennedy's Conservatism—No Favorite Roles—Vacation and Work—Tribulations of Touring—Theatrical Illusions—The Part of the Audience—Sir Henry Irving—The Value of Brothers—A Favorite Author—Judith and Mlady—Recapitulation.



EDITH WYNNE MATTHISON.

Although Mrs. Charles Rann Kennedy says that she is not a satisfactory person to interview, there may be two opinions on that subject. Mrs. Kennedy meant that the gate into the inner courtyards does not open at every claxon call from without. Much battering does not drop a single bar; the chains and bolts fall aside only in response to a hidden spring. Unless one is willing to search for that, he must content himself by wandering in the most formal of paths without a glimpse of the rose trees and pansy jungles inside.

One trouble seems to be that Mrs. Kennedy does not have an opinion ready made to fit every subject that is broached. For instance, she has no favorite role, and such a question to her appears foolish. "I like variety," the actress remarked. "I shall play Hermione and Sister Beatrice again this season, but as for liking one part better than another, I don't."

The secret of this impartiality is not difficult to find. Mrs. Kennedy—on the programme she spells it Edith Wynne Matthison—has achieved a uniform personal success in all the parts she had played. Naturally, a person likes to do what he can do. Miss Matthison evidently can do whatever she attempts. Although her most unique success came in Everyman, that is far from being the limit of her ability. Therefore, she finds pleasure in all roles. Q. E. D.

"I am quite ready for work," continued Miss Matthison. "I have been spending a pleasant vacation at the shore and in and out of New York, but now that the season is drawing near, I am looking forward to the winter." The speaker obviously meant exactly what she said, for her face had all the quiet enthusiasm and reserved expectation of the artist, who takes real pleasure in her work. The penalty of failure is a distaste for the occupation—always correcting the equation for personal aberrations—and the reward of success is inner satisfaction as much as outer emolument.

Miss Matthison does not wear a harried expression in the natural course of events. Her face is strong but mobile, as those who know her on the stage must remember. In the shadow of a violet and tan hat, it is animated with gentle dignity that invites only the courtesies of convention from a stranger. Miss Matthison chose tan and violet for her costume by no mere chance, as even an amateur psychologist in dress could see; the colors advertise the wearer's tastes and personality more accurately than much speech could do it.

Although a conscience is not a fashionable appendage, one feels no surprise to hear Miss Matthison say, "I don't feel as if I earned my vacation, because last winter I had comparatively little to do. This year, I shall begin with a new part on Nov. 7. I am to play Mrs. Ford in The Merry Wives of Windsor." This role is in the nature of a departure for Miss Matthison, because hitherto her name has been associated with more serious parts. In that way,

Mrs. Ford will be quite as much of a test of her ability as some harder roles of other kinds have been.

"Although it is more convenient to play in New York, I have a friend who likes to go on tour in order to see the country. Of course, it is a liberal education in the elements of human nature, but for all that, I prefer to stay where I can have my home." Most actors would willingly surrender the education in hardships incident to travel, if they could cultivate domestic virtues in a stationary home. They may extract meagre consolation from the reflection that the confirmed New Yorker is the most provincial citizen of the United States. Mental narrowness is no more admirable in a metropolitan than in a rustic, and certainly is less necessary.

"Still, my tour last Spring didn't waste my energy," Miss Matthison relented a bit in her attitude. "Only at the end did the weather get hot enough to cause us discomfort. It was in Detroit or Cleveland—I'm not sure which—that the miracle in Sister Beatrice nearly finished us all, actors and audience alike. The real miracle is that anyone lived through that performance. The theatre was not equipped with the correct apparatus for making the clouds of steam, so it was necessary to fire up the furnace that heats the whole house. You can imagine the effect on a warm evening in early Summer. The entire audience endured martyrdom in order that Sister Beatrice might appear in a cloud of glory." One may surmise that the suffering was not entirely vicarious, however, for Miss Matthison herself had a warm recollection of the affair.

"I ought not to tell you how that illusion is produced," added the speaker regretfully, "but no doubt the public has long since learned all about the hidden mechanism of that mystery. Still, if there are any unsophisticated people, they should be left in the dark. Like a child, I want to be humbugged at the theatre. A person who sees through all the illusions, not only doesn't get his money's worth, but he doesn't get any return for his expenditure of trouble." Mrs. Kennedy has a cavernous pity for any tiresome person who has lost the ability of deceiving himself. This is an essentially feminine point of view, for men—as a rule—acquire a neighbor who buys gold bricks. Perhaps the distinction between deceiving oneself and being deceived by another is not nearly so wide as it looks; certainly the result is not startlingly different. In the end it amounts to the same thing, like suicide and murder. Of course, it all depends upon what a person goes to the theatre for. If he wants amusement, common sense will dictate a sympathetic state of mind; if he wishes to cultivate the critical attitude, that is a different matter. At least, such is the popular impression.

"This much is true," said Mrs. Kennedy with as near an approach to the oratorical manner as she uses in conversation, "the audience performs half of the play. All they give, they get back." Actors are well aware of this fact; approval buoys them up on a billow. Audiences vary greatly, even from night to night in the same house. The most unique are the East Side audiences that I have played to, somewhat similar to the Saturday night assemblages in the English provinces. They are most enthusiastic—either for or against. While I was in the production of Hamlet, they used to take Ophelia as a joke. The love scenes were exquisite torture for us. I couldn't appear on the stage with Hamlet but they would begin." Miss Matthison did not go into details; she let her face express the horror of the inquisition, even while she laughed at the recollection. A fiendish delight audiences sometimes take in grilling entertainers, for nothing can embarrass an actor so much as to undergo mockery of his serious sentiments. It is a primitive instinct, but it survives even on Broadway.

"Applause doesn't often embarrass an actor," Miss Matthison continued, "but Sir Henry Irving once nearly succumbed. After his sickness, when he returned to the stage to play Becket, I was in the audience, as I was then playing only Portia. As soon as Sir Henry entered, the audience set up that low, rumbling roar which is a peculiar British institution. For ten minutes, I think, they kept it up. I never heard anything like it. Sir Henry kept saying to the man who had to open the scene, 'Go on, go on. They are overdoing it.' At the end of the play, they all surged down to the orchestra, waving their hands and shouting. It was splendid."

Miss Matthison's reverence for the great English actor with whom she was associated for twelve months, amounts almost to superstitious awe. Every reference to him is to pay him some tribute. Only a real genius could ever create and maintain such a fief of human hearts as Sir Henry ruled. "He had a great personality. Although he was simple and straightforward, everyone seemed small beside him. You always knew when he entered the room, whether you were watching for him or not. His appearance was striking; he had the head of a lion, of course, but there was much, much more than that. His magnetism, a combination of will and intellectual power, overwhelmed everybody it touched."

When one listens to Miss Matthison's eulogy, he comprehends Maeterlinck's Blue Bird theorem, that a man dies only when he is forgotten. True immortality consists in being remembered. For that reason the immortality of an author is the most enduring and the immortality of an actor the most fleeting. Without a tangible memento, a man's memory fades and dies in a generation or two. After that his name survives as a dry, meaningless relic of the past.

"I began acting because it was in my blood, I suppose. One has to earn a living, too, and it is as pleasant to act as to do anything else. I do the pleasant things because I love them, and I accept pay for the long rehearsals and the rest of the drudgery. I can stand the drudgery, however, for my three brothers gave me a very good bringing up. Took care of me? Well, yes, in a way; but they also knocked all the nonsense out of me. They would not allow

The Social Pace

"Now, why do you suppose they all come out here?" mused the Philosopher, as he and his companions stopped with their backs to an unpopular lemonade stand and watched the Coney crowd surge past. One evening when Summer inspired the resort.

"Probably, for the same reason that we come," said the Ordinary Person.

"To study human nature and to get local color for a new story!" scoffed the Cynic, as he nodded toward the Author.

"Well, I don't suppose it is exactly that," admitted the baffled Ordinary Person. His ideas were never too lucid.

"No, I don't suppose it is," agreed the Cynic, dryly.

"Of course, some are simply scavengers," suggested the Author, as a faultlessly dressed, alert eyed man passed.

"But how about the countless others?" said the Cynic.

"Idle curiosity," murmured the Philosopher, as if the responsibility of having broached the topic imposed some solution upon him. He pointed to a respectable couple gazing at every tawdry booth on their path.

"After they have been once or twice, they know what Coney is. Still they habitually return after curiosity is dead." To sustain the Cynic's contention, a hilarious group of rolsters straggled by.

"They are having a good time in their way," said the Ordinary Person, deprecatingly.

"Look at this!" A woman slouched along, a shapeless personification of weariness. Her arms hung limply, her hat drooped despondently, and her skirts trailed carelessly. "Is she having any more enjoyment by coming here?" As if in answer to his question, the woman turned toward the terminal of the car lines.

"Well, you make a guess," said the Philosopher.

"I'll do better," volunteered the Cynic. "I'll ask any one you pick out."

The Ordinary Person looked feebly astonished, but the Author answered, "Here's your game, this young couple headed this way. They look intelligent and habitual."

Now, the Cynic had a very fascinating manner when he chose to fascinate. In mesmeric tones he frankly asked questions which were really none of his business.

"Sure," said the young man, "we just come because every one else does."

"You got to keep up with society, you know," the girl interrupted, smiling upon the Cynic in her most devastating way.

"I believe you are exactly right." The exaggerated courtesy of the Cynic's voice struck the two as being a model of politeness for future emulation.

"You have heard," said the Cynic, oracularly, as his chance acquaintances melted into the crowd. "Could anything be more psychologically satisfactory? The empirical method of obtaining information really dazzles one by the absolute predictability of results."

me any feminine foolishness while they were around." In spite of drastic fraternal methods, no harm has been done; on the contrary, Miss Matthison is justified in her humorous approval of her brothers' treatment.

"For recreation I like walking and reading." That is an inevitable British choice. "Although I have never yet done it, I have always wished to go on a tramping trip. The only drawback is the limited wardrobe that it imposes. As for books, I read all but trash. I may say without fear of the consequences that my favorite author is my husband. His present work? Well, at the present minute, he should be hanging pictures. We are just straightening up for the Autumn. His literary work? He is now writing The Idol Breaker, a new play."

To write plays with one hand and hang pictures with the other is no mean claim to distinction. If his pictorial efforts are as successful as The Servant in the House, Mr. Kennedy has been liberally endowed by the fate that distributes gifts.

Although she admits to no favorites, one surmises that Miss Matthison likes the harder roles better. A foe worthy of her steel is calculated to rouse her enthusiasm, if a role can be called a foe. Here, just where the story might well begin, it had to close, so Mrs. Kennedy could return to pass judgment on the mural decorations with which she is going to live, and no doubt on the literary creations who share the Kennedy apartment. The interview did not end, however, until Mrs. Kennedy had suggested that her formal dignity is transmutable to friendly vivacity.

FARCE ENDS LONG RUN.

Seven Days ends its run at the Astor Theatre on Saturday night, Oct. 22. The comedy will have played fifty weeks and a total of 401 performances without loss of a day since the opening night last November. With one exception the cast is identically the same as opened in the piece. The company will spend the greater part of the season in Boston and Philadelphia, returning to wind up in Brooklyn and the outlying theatres in Manhattan.

SUIT FOR ALLEGED DISCRIMINATION.

George W. Burka, colored, a messenger for a Rochester trust company, is suing the owners of the Temple Theatre in that city for \$500 damages for refusing to sell him tickets on the ground floor of the theatre. He was offered tickets in the balcony, but declined them. He alleges that the refusal was on account of his race and color.

The Latest New York Productions

Republic—Rebecca of Sunnybrook Farm.

Comedy in five acts by Kate Douglas Wiggin and Charlotte Thompson, adapted from Mrs. Wiggin's Rebecca books. Produced Oct. 3, by Klaw and Erlanger, direction of Joseph Brooks.

Miranda Sawyer Marie L. Day
Jane Sawyer Eliza Glassford
Mrs. Perkins Ada Deaves
Mrs. Simpson Viola Fortescue
Rebecca Edith Tallafiero
Emma Lorraine Frost
Clara Belle Simpson Violet Mersereau
Minnie Smellie Kathryn Bryan
Alice Robinson Etta Bryan
Jeremiah Cobb Archie Boyd
Abner Simpson Sam Cobb
Albion Flagg Ernest Truex
Adam Ladd Ralph Kellard

All the friends that Rebecca made between the covers of Mrs. Wiggin's books will be charmed to make her acquaintance again on the stage—or rather to continue her acquaintance, for she is just the same friendly girl as before. The play tells the story of her life from the time she arrived at the Brick House to live with her two aunts, until her graduation from Wareham Academy. Her romp with the village children, her disgrace, and her flight to Uncle Jerry's occupy the first act. At the Ladd cottage, she meets "Mr. Aladdin," her faithful friend from that instant, and sells the soap. During the flag-raising at the Sawyer's barn, she artlessly effects a reconciliation between Simpson and his wife. On her graduation from Wareham, she finds a deeper life opening before her in the love of "Mr. Aladdin." In its episodic way, it preserves the simplicity and childlike sweetness of its original.

Obviously, Rebecca of Sunnybrook Farm is no problem play, no melodramatic concoction, no roaring comedy; it is only a sweet, pure idealization of child life. It is good to forget that no Rebecca could be so entirely innocent, frank and lovable outside the domain of literature; it is refreshing to live a few minutes within touch of her wholesome radiance, beyond any breadth of sordid trivialities. Perhaps an atmosphere so charged with concentrated virtue may make cynics gasp for breath like fish out of water; they may not be able to stand so much fresh air at once, and no amount of argumentation will ever make them believe that their superior sophistication has cost them anything that was worth retaining. In such deplorable cases friends can only shake their heads, for the disease has gone too far to be remedied. For those whose appetites cannot be cloyed by sweets with every course, Rebecca of Sunnybrook Farm opens a door out of our workaday world into a garden fragrant with sublimated virtue. Surely there exists a public that remembers a childhood redolent—in retrospect—of all the simple delights of life; that public—and no other—should hasten to live a youth that never existed by calling on Rebecca of Sunnybrook Farm.

The play, of course, has its flaws. It is conventional in characters and situations, but it follows a good convention. It is episodic in structure; each act is complete by itself. The incidents are usually improbable and the characters engage in equally improbable tasks just for the sake of remaining on the stage. For example, Miranda Sawyer sprinkles her clothes out in the yard, pares apples in the barn, and leaves a kitchen table out during a thunder storm; no New England spinster of her proclivities would have perpetrated such infractions of time-honored regulations.

On the other hand, the humor ripples gently through most of the play, and the romance at the end is tinted very prettily by the setting sun. The pathos of the Simpsons, unfortunately, is not very convincing, but Rebecca's early woe and Miss Miranda's suffering afford the needed shadows in their own places.

The cast is well balanced, varied, consistent, and usually satisfactory. Edith Tallafiero played the first three acts with a naive dignity that was nothing short of fascinating. In the fourth act, when Rebecca assumes long skirts, she needed a little broader power, a little less of the guileless youthfulness. Even so, Mr. Aladdin was a lucky man.

Marie L. Day as Miranda Sawyer did a bit of characterization that is genuine. The pathos of the last act, relieved by her acrid wit, rings with the spirit of Spartan New England. Crabbed as she was in speech and action, she made us understand the clear depths of her devotion to her niece.

Ralph Kellard and Ernest Truex, although pleasing, were somewhat out of drawing. Mr. Kellard was far too youthful in appearance and manner; Mr. Truex has not mastered the New England dialect. Lorraine Frost was "elegant." The girls were well individualized; the tom-boy, the pretty girl, the snob and the forward miss. Ada Deaves was satisfactory in spots. Archie Boyd rose to the occasion in the second scene. Others could have improved considerably.

The play aspires only to amusing in a simple fashion. The first-night audience liked it well enough to call Mrs. Wiggin upon the stage. It is quite likely that others will like it as well.

Globe—The Girl in the Train.

Musical comedy in three acts: book by Victor Leon, music by Leo Fall, adaptation by Harry B. Smith. Produced on Oct. 3, by Charles Dillingham.

Karel Van Myrtens Melville Stewart
Jana Vera Michelena
Pieter Bockenstegel Phillip Branson
Gonda Van Der Loo June Grey
Judge Van Tromp Claude Gillingwater

Van Dender Henry Vincent
De Lige Donald Hall
William Krouvillet James Reaney
Martha Beatie Franklyn
Cornelius Scrop Martin Hayden
Professor Wiesum Gilbert Clayton
Adeleine Vivian Rushmore
The Beadle Harry Strang

The Girl in the Train arrived in New York last night, where her car will stay on the siding for some time. She points another moral on the subject of chivalry. A young husband about to take a trip, persuaded his wife not to accompany him on account of a severe snow storm. He gallantly turned over the berth, reserved for his wife, to an actress. This brought about a divorce case of a highly entertaining variety. Later the wife exerted her utmost charm to ensnare her husband again, and the judge followed the actress with attentions of a marked nature until everything is straightened out again.

Story and music in a German operetta are more evenly balanced than the same elements in an American musical comedy. The song numbers of the German product are remarkable more for their quality than for their quantity—a fact, unfortunately, not always true of the American prototype. The Girl in the Train has been thoroughly Americanized—that is evident—yet the process of naturalization has not so completely destroyed the humor of the piece, as is often the case in adaptations, and the music, of course, retains its originality. The American musical comedy is expected to contain anywhere from sixteen to twenty musical numbers. Expectation is not defeated. The full number of songs, good, bad and indifferent, catchy songs, scratchy songs and songs without meaning, is dished up for the satisfaction of those who are supposed to be hungry for melody. Along comes a German operetta with its half dozen of first-class song numbers, and, unless the piece is so roughly handled in adaptation that it becomes ludicrous, it makes a hit. The reason is not difficult to find. Good music and a good story never need go a-begging. The Girl in the Train has in Leo Fall the man who wrote the dainty music of The Dollar Princess, a worthy musical sponsor, while Harry B. Smith's treatment of Victor Leon's book is entirely commendable.

The production suffers from a lack of good vocalists. June Grey is dainty, graceful and a pretty dancer, but her singing ability is slight. Her personality and not her voice brought a measure of success to the duets, trios and quartettes in which she figured. Beatie Franklyn has a high metallic soprano, not at all adapted to showy music. The men were not singers. Vera Michelena in the role of the wife was excellent. Miss Michelena looked beautiful and sang splendidly.

The story, like that of so many German operettas, solves its difficulty through inspiring jealousy in one or the other of the estranged. It borders on the danger line, but never steps over. Risque it is, but not vulgar. Just at the moment when one expects a shock comes a neat little turn which relieves the situation and thrills with fun. The master of the relief corps is Claude Gillingwater. Whatever unpleasantness might exist in the play would have to come from his role. Mr. Dillingham's handling of the part is in the highest degree judicious.

The first scene, a court-room in Amsterdam, with the course of justice in full operation, was the most amusing of the three scenes. The masquerade of the second act in the house of Karel Van Myrtens offered an opportunity, which was not neglected, of furnishing a lavish drawing-room. In this act Phillip Branson captured the comedy honors. The last act, a public square in Makkum, Holland, for scene, opened with a Beatie McCoy-like Dutch dance. The culmination of the story engrossed the attention and made one forget or at least not miss the comedy, which depended not on striking nor witty lines, but on situation. The chorus work, what little there was, was excellent. Only two ensemble songs required the presence of the "merry-merry." Their absence was a pleasant relief from the large choruses with which most musical comedies are furnished.

Shou—My Man.

Drama in four acts, by Forrest Halsey. Produced on Sept. 28, by Frederic Thompson.

Teddy Addie Frank
Lizale Anna Wynne
Edith Mary Carter
Jim Roberts Robert Drouet
Mabel Anne Sutherland
Jordan Campbell Gollan
Bill George Speilvin
Bert John Beck

My Man, although it may be more effective as a short story than as a play, is by no means negligible in its dramatic form, because it presents a real problem and solves it in a real manner. The treatment of the criminal class will bear all the illumination that the thoughtful can shed upon it. Forrest Halsey's play is no maudlin plea for chronic offenders, but it is an argument for those who are more sinned against than sinning, and it is a protest against the injustice of present conventions. As Diamond Mabel said in the third act, "It is always the woman who pays." The man can shirk punishment and leave her to expiate her lapse from virtue by the bitterest penitence. Of course, she erred, and erring deserved some harsh handling by fate; but by all the laws of equity, her partner should have shared the burden. Possibly a just heaven is reserving castigation until the judgment book is finally read. *Dies irae venient.*

Ordinarily we agree with Jim Roberts. "She didn't have to become a crook. She chose it, and she deserves all she will get." That came from a man who had maintained an unimpeachable reputation for integrity at the expense of no small hardship. When Jim Roberts discovered that his wife was a thief who had broken her parole from a penitentiary and had stolen her child from an asylum, the ground rocked under his feet. He was ready to surrender four hundred dollars and to jeopardize his reputation to save his wife from serving the rest of her sentence, but she refused this sacrifice. She had stolen to put bread in her child's mouth and she knew what it had cost her. Submitting to inexorable laws, she returned to complete her sentence.

There is something almost sublime in this inexorable fatalism, although it may easily descend into tawdry melodrama. My Man is not melodrama, however, for the simple reason that it is constructed according to the law of cause and effect, and not according to the law of chance.

Granting the premises that Mr. Halsey assumes, the action moves inevitably toward the conclusion that he presents. One may hesitate, of course, about granting such a character as Edith, determined to make a fresh start on the honorable road for the sake of her boy. Here, one does well to realize that criminals are individuals and not types. Persons of widely differing dispositions may have the same little quirk in their careers that forces them to the same misdeed. They should be treated individually, however, and not in the aggregate. It can not be said that Mary Carter made Edith's a very credible role; at ordinary moments Miss Carter was satisfactory, but she rose to no climax. She underacted, rather than overacted—for which, praise be rendered.

The masculine paragon who rescued Edith, received better treatment from Robert Drouet. Although it takes a strong narcotic to lull one's skepticism of Jim Roberts' actual virtue, Mr. Drouet does his full share toward putting the spectator's cynicism to sleep.

Anna Wynne has the difficult task of opening the play with a monologue and of opening the inconsequential fourth act with a humorous love scene. For her work in the first she deserves great credit; she chattered most entertainingly, as she did in the next two acts. Of that fourth act she should be immediately relieved. The play ends at the third curtain; anything more blunts the poignancy of the climax and adds nothing to the enjoyment. Here is a plot which has no falling action; the effort to manufacture it for the sake of the public evidently impressed even Mr. Halsey as a futility. It should be amputated instantly, for the drama is complete without it.

Addie Frank is a remarkable juvenile, and Campbell Gollan is commendable. The show part, however, is given to Anne Sutherland—and wisely given. Her big, strong, flashy Mabel, "built so she looks like Forty-second street and Broadway, no matter what clothes she wears"—Diamond Mabel arraigns society in scathing terms, not to defend herself, but to defend Edith, and the arraignment is justifiable.

Only one thing is to be regretted—the amount on settlement work. That is unwarranted.

The fate of My Man will be instructive, because it is a serious play with a serious purpose. The cast needs strengthening in Edith's role, and the narrative needs abbreviating. For the sake of the play, this should be done.

(Continued on page 10.)

ACTIVITY IN THE CHILD ACTOR CASE.

The National Association of Theatrical Producing Managers held their monthly meeting on Sept. 28. A committee consisting of Winthrop Ames, Daniel V. Arthur, James K. Hackett, Robert B. Mantell, Harry W. Savage, Lee Shubert, E. H. Sothern, Augustus Thomas, George C. Tyler, Lincoln Waggoner and Fred C. Whitney was appointed to take immediate action toward securing new legislation in those States where the factory and child labor laws are construed to include the employment of stage children. The committee will meet this week and map out its plan of work. The method of procedure will be much like that employed in securing the passage of the new copyright law last year, only the present emergency will require delegations to the legislatures in the States where the offending law exists, in Illinois, Massachusetts, and Louisiana. Only one delegation was necessary in the copyright case, for that question was threshed out in Washington. A number of prominent managers and well-known players who have been child actors will journey to the capitals of the several States during the session of the legislatures and present their arguments at that time.

FROM STAGE TO PULPIT.

The Rev. Walter E. Bentley, a former actor, lectured at Wellington Hall, Wellington Place, London, England, Sept. 6. His subject was "From the Stage to the Pulpit."

JOHN HARE COMING

Charles Frohman announces that John Hare will come to this country under his management next Spring in a repertoire of his old plays.

THE BLUE BIRD

THE NEW THEATRE OPENS WITH MAURICE MAETERLINCK'S FANTASTIC FAIRY PLAY.

Narrative of the Ten Scenes—Symbolism of the Play—The Spectacle and the Mechanics of the Production—The Cast and the Acting—A Great Audience Witnesses the Premiere on Oct. 1.



Scene.
Gladys Hulette as Tyltyl, Irene Brown as Mytyl, and Louise Closser Hale as Berylline.

Mummy Tyl	Ethel Brandon
Daddy Tyl	Reginald Barlow
Tyltyl	Gladys Hulette
Mytyl	Irene Brown
The Fairy Berylline	Louise Closser Hale
Bread	Robert E. Homans
Pie	Pedro de Cordoba
Tylo, the dog	Jacob Wendell, Jr.
Tylette, the cat	Cecil Yapp
Water	Gwendolyn Valentine
Milk	Elizabeth H. Van Sell
Sugar	Georgia Majeroni
Light	Margaret Wycherly
Granny Tyl	Eleanor Carey
Gaffer Tyl	Robert McWade, Sr.
Tyl Brothers and Sisters	Jeannette Dix, Madeleine and Marion Fairbanks, William H. Davis, Noble Morrison, Fred Winkelman
Night	Eleanor Moretti
Cold-in-the-Head	Berta Donn
The Boy Lover	Martha McGraw
The Girl Lover	Clairborne Foster
The Blue Child	Clairibel Campbell
The Unborn Tyl	Emmett Hampton
Other Blue Children	Eileen Percy, Douglas Joss, Ralph Santars, Dorothy Davis, Helen Kent, Isabel Lamon, Noble Morrison, Roland Wallace, William H. Davis
Hours, Mist Maidens and Stars	Bertha Allen, Ruth Royce, Viola Cain, Juliet Day, Margaret Fareleigh, Gloria Gill, Dorothy Kelsey, Florence LaBadie, Ursula MacKarness, Bonnie Maude, Mabel Shaw, Meta Weidlich

In the land of Otherwhere lived a poor woodchopper and his family. On Christmas eve, after Mummy Tyl had tucked her two children into their white beds, had blown out the light, and had left them asleep, a very strange thing happened. Tyltyl and Mytyl, awakened by the merriment of the rich children who lived across the way, found that the lamp had lighted itself. Slipping out of bed, they stood watching the happy neighbors when an ancient dame, whose chin almost touched her nose and who crooked herself over a staff, entered the room in search of a blue bird to cure a sick girl. Tyltyl and Mytyl offered to continue the search, for they knew that the beldame was a fairy, even before she gave Tyltyl the green cap with the magic diamond. The wonderful thing about this jewel was that by turning it, the holder could see the souls of everything which have been hidden from man ever since fairies forsook the earth. When Tyltyl tested the stone, the familiar old room lighted up with a rosy glow, the cat and the dog loquaciously uncurled themselves on the hearth, the soul of light appeared from the lamp, water from the faucet, milk from the jug, and bread from the mixing pan. With these companions of man, Tyltyl and Mytyl flew away across a forest of Christmas trees to the fairy's palace. Sometimes by themselves, sometimes with their friends, but always under the direction of Light, Tyltyl and Mytyl set out on their strange quest.

They greeted Granny and Gaffer Tyl and their dead brothers and sisters in the Land of Memory, where they learned that those who leave the earth do not die unless they are forgotten. The blue bird which Tyltyl found here turned black as soon as he was taken away. In the weird palace of Night the children investigated caverns where all sorts of ghosts, ill, and evils were imprisoned. Here in the garden of moonbeams flew and sang thousands of blue birds, all

of which died without moonbeams to eat. The graveyard dissolved into a wonderful bower of tall, fragrant lilies, when Tyltyl turned his diamond, so they knew the bluebird did not live in the Kingdom of the Past. Perhaps their most amazing trip was to the azure halls of the Kingdom of the Future, where they talked with the souls that were waiting their turn to sail from the quays of the dawn in the gold and white galley to the earth. The blue bird from this land turned pink, so they had to return to their cottage without the bird after all.

In the morning when an old neighbor, who strangely resembled the fairy, came in, Tyltyl discovered that his own turtle-dove was quite blue. So he sent it to the neighbor's sick little girl as a Christmas present. The girl was so pleased that she ran to thank him, but in her joy the turtle-dove escaped from her clasp and disappeared through the open casement.

Juvenile patrons will get only the fanciful story of the adventures of Tyltyl and Mytyl, but wary theatre-goers know that Maeterlinck means a great deal more than he says. The blue bird is the symbol of happiness, no sooner found than lost again. It is always to be found, however, in memory as in expectation: that is Maeterlinck's comfortable optimism. A few beliefs concerning the life of the soul he expresses figuratively. A soul does not perish as long as there are those left on earth to keep its memory green. Nor can a soul pass through this existence as an entirely negligible quantity; it must choose some gift, good or bad, before it is allowed to leave the azure halls of the future to embark in the gold and white galley. Graveyards are but empty tenements; a continued existence after death is entirely incorporate, perhaps the most curious, the most mystic, bit of his philosophy is the idea that every object, animate or inanimate, has its own soul or essence of being. He attempts to characterize those souls and their attitude towards man. Light is an ethereal guide; bread is a squat servant; cat is a hypocritical traitor; dog is a loyal protector. This notion reaches its most unusual climax in the forest scene, omitted in the presentation, where the various trees plot against Tyltyl and Mytyl. The oak is cumbersome, the birch timorous, the lime friendly, and the poplar haughty. Whether we subscribe to this personification of objects, we can understand its appearance in mystic philosophy.

All this symbolism is lost for the moment, however, in the panoramic splendor of the production. The ingenuity of the stage manager has been not exhausted perhaps—because each year sees new wonders—but it has been taxed. The walls of the wood-cutter's cottage have been built so they are convertible into sheets of shining opal, and every article in the room has been constructed so it will open and yield up its soul—the clock, the bread pan, the fireplace, the spigot, and the milk jug. Scenes melt one into another with incredible rapidity; a moment after impenetrable gloom has settled upon the churchyard, the light steals back upon a forest of Easter lilies. To Benjamin Franklin he ascribed all due credit for his contribution to the spectacle: electric light slumbers like the yellow sunshine of an Indian Summer over the Land of Memory, it bathes the Halls of the Future in pale blue, it illumines the candles of the Christmas trees—in fact, it presides behind the throne at every moment. Steam pipes, the prosaic hand-

WILLIAM COLLIER AND WILLIAM A. NORTON.

Rehearsals of William Collier's new play, I'll Be Hanged if I Do, are progressing satisfactorily. The above picture shows Mr. Collier in the act of reading the play to William A. Norton, who was a member of the stock company at Elitch's Gardens, Denver, this past Summer, and who was one of Mr. Collier's chief supports during the Collier stock engagement at the same place. Mr. Norton this season will be with Ethel Barrymore in Mid-Channel.



SAM BERNARD



He came from Milwaukee. Who? Sam Bernard. That is Mr. Bernard in his new musical comedy came from Milwaukee. In real life Mr. Bernard hails from Birmingham, England, but has lived on this side since his fourth year and has done all his stage work here. Preliminary announcements had Mr. Bernard in *The Duke's Understudy*, in which he was to be the understudy. But on Preston Gibson's suggestion that He Came from Milwaukee would better suit the play the latter title was adopted.

maids of gauze, curtains, behave much more poetically in effect, because steam has no ugly straight line to mark its edge in ascending. The dances of Fire and Water, the Hours and the Stars, wind like a phantasmagoria through a dream. Is it any wonder that in this lavish pageant one feels a little satiety before Tyltyl and Mytyl return to their home?

If the play were to be shortened, the scene in the Land of Memory is the one to be omitted, because even good acting could not make it quite congruous. The most interesting work is undoubtedly done by Jacob Wendell, Jr., and Cecil Yapp. As the dog, Mr. Wendell obviously has great opportunities, and he grasps them, barking and panting his loyalty to his master and his ineradicable hatred to the cat. Mr. Yapp, because his role less evidently meets the actor half way, deserves especial commendation for his striking performance. Gladys Hulette and Irene Brown, who sustain the long juvenile roles, acted with notable ease and spontaneity from beginning to end. The posing of Gwendolyn Valentine, the leaping of Pedro de Cordoba, the sneezing of Berta Donn, the cackling speech of Louise Closser Hale—all were features of the production. With these attractions, *The Blue Bird* may nest as long as it wishes to at the New Theatre, secure in the support of a wide popular interest in ornithology.

THE NEW THEATRE ORGANIZATION.

Personnel of the Great Playhouse for the Season of 1910-1911—Some of the Plans.

The New Theatre starts its second season auspiciously, indicating its purpose to cater to the general public with a variety of notable offerings, as has been indicated in *The Mirror*. The personnel of the theatre is thus announced:

Winthrop Ames, director; Lee Shubert, business director. Executive staff: E. E. Lyons, manager; Van Ness Harwood, press representative; Jed F. Shaw, treasurer. Company of Players: A. E. Anson, Lee Baker, L. Bateman-Hunter, Albert Bruning, Jessie Busley, Louis Calvert, Rose Coghlan, Pedro de Cordoba, Mrs. H. Otis Dellenbaugh, Frank Gilmore, Ferdinand Gottschalk, E. M. Holland, Ben Johnson, Elsie Herndon Kearns, Thais Lawton, William McVay, Wilfrid North, Olive Oliver, Mrs. Sol Smith, John Sutherland, Master John Tansey, Jacob Wendell, Jr., Olive Wyndham, Cecil Yapp, Edith Wynne Matthison. Producing staff: George Foster Platt, producer; Stephen Notman, producer; Frederick Stanhope, assistant producer; Wilfrid North, stage-manager; Johnson Briscoe, prompter; E. Hamilton Bell, art director; Elliott Schenck, musical director.

Olive Oliver and Frank Gilmore have been added to the company and will make their first appearance with the organization on Nov. 7 in *The Merry Wives of Windsor*. Edith Wynne Matthison has been cast as Mistress Ford, Rose Coghlan as Mistress Page, and Louis Calvert as Falstaff. The cast will include also Leah Bateman-Hunter, Mrs. Sol Smith, A. E. Anson, Lee Baker, Albert Bruning, Ferdinand Gottschalk, Ben Johnson, William McVay, John Sutherland, and John Tansey.



Eleanor Casey

Gladys Huletta

Irene Brown

Robert McWade, Jr.

"THE BLUE BIRD:" THE LAND OF MEMORY

Calder Tyl: "How they've grown"

WHAT ITALIAN AUTHORS ARE DOING

'THE MIRROR' CORRESPONDENT GIVES AN OUTLINE OF MASCAGNI'S NEW OPERA.

Ysobel, Called Isabeau in Italy, Based on the Legend of Lady Godiva—A Long First Act, a Great Tournament Scene, and a Tragic Climax—New and Old Plays for the Romans.

(Special Correspondence of THE MIRROR.)

Mascagni is writing a new opera, Isabeau. The first act lasts one hour and a quarter. In this act there is a grand tournament of great musical audacity. The second act lasts only a quarter of an hour. Here we see Isabeau emerging from an immense black cloak, which conceals her from the eyes of the crowds around her. She passes on horseback—her long, fair hair, forming a veil about her. In the last act, Isabeau throws herself in front of her lover, to save his life and is killed in his stead. But you will soon see this opera, yourselves. I will, therefore, say no more.

Although Beuelli's new work, The Cantata of Rome, has not been given, we already know its plot. The scene is laid on a velvet shore by the sea. The air in this enchanted place is as mild in Winter as in Summer and the sky is always a smiling blue. Altogether the place is a divine picture on earth. It is also Beuelli's favorite residence and where he loves best to write. When here he never wears anything on his feet but sandals. His residence is called Torretta, and in fact resembles a tower with its old walls covered with plants. Within, however, all is of modern elegance. There are only two rooms on the ground floor and two on the first floor.

Beuelli writes in a little room at the top of this Tower. It has a splendid view over the sea, which he adores. The room is small, but it is a gem of flowered simplicity. Here he has written all the works that have made him celebrated in the world of art. He works without interruption, for no one dares disturb him when employed.

He has other work to do at times. "I can leave this," he says, "but I cannot leave my writing." "I love Shakespeare," he also says, "and study him as every mortal, who dreams of the theatre, must study him."

He has written The Cantata of Rome for the Roman Exhibition of next year. "I have written this Cantata," he says, "with all the ardor of my first, first youth. I feel I am not worthy to write such a great work, but I have done my best." Mancinelli is to put the poem into music.

Beuelli takes a sea-bath every morning in a child's

bathing costume at which he laughs, when accompanied by friend or friends.

Married is one of the few novelties we have had

THE VIOLA ALLEN CUP.

Viola Allen has just received from Vienna a handsome silver cup which she intends to present annually to the best lady rider and horse shown at the Green Briar County Horse Show, the year's most popular social event at White Sulphur Springs, Va. The cup is to be known as the Viola Allen Cup, and will become the permanent property of the lady winning it two seasons consecutively. It was executed by the famous house of V. Mayer's Soehne, Jewelers, gold and silversmiths by special appointment to the Emperor of Austria. Miss Allen ordered it while in Vienna last Summer. The cup stands fourteen inches in height. It is surmounted by the figure of a horse.



during the past month. Here a poor seduced girl manages to make her seducer marry her. Afterwards she tells her husband how she hates him for his past conduct. The seducer lives to gain her pardon for the past and all ends well.

Another Comedy of seduction is that of a woman who kills her seducer when he threatens to tell her husband unless she gives herself to him again. This is not a pleasant subject, but it is so powerfully written that it brings down the house with enthusiasm.

A very pretty one-act play is called Just in Time. Here we have a married woman forsaken by her husband. She is allowed to keep her child until he is seven years of age. The seven years have elapsed and we see the woman lamenting the loss of her boy and a young snob courting her. But she does not want his love. She wants only her child.

An old lady friend calls upon her. She is very fond of the young snob and speaks well of him to the poor neglected wife and mother. When, however, she perceives that she made a blunder she takes the young man's arm and drags him away.

Then follows a very fine scene between the husband and the poor wife, who begs him to let her have her child again, "to save me from myself," she cries at last in despair.

"Oh!" sneers the husband, "You are strong enough to save yourself without the help of a child!" and leaves her.

The lover then comes in again and is nearly succeeding when the boy runs in and rushes to his mother. "Just in Time," as the title of the little play says.

Lastly, the Daahes appears again and with sweeping words winks to the public and explains how she had brought about the miracle. The public would like the husband and wife to be reconciled and this may happen later on in another little act by the same author. Duse once played the wife, she is a great favorite with the author, who has written a powerful drama for her and we are anxiously waiting to see it.

R. F. Q. R.

"LITTLE DORRIT" DEAD.

A London dispatch says that a link with Charles Dickens has been severed by the death at Southsea of Mrs. G. M. Hayman, one of his close personal friends, who is said by her family to have been the original of Little Dorrit. She would have reached her eighty-first birthday next month. Mrs. Hayman's father was a solicitor living in London, and was for years an intimate friend of Dickens. The novelist was a frequent visitor at the home and took keen interest in all the members of his family. Mrs. Hayman's brother, who died while still a lad, is said to have inspired another Dickens character, Tiny Tim.

MRS. FISKE'S ACTIVITY.

Her Summer and Autumn Tour to Close in Chicago, and Her Regular Tour to Open in Buffalo—Her New Plays.

Harrison Grey Fiske yesterday announced the plans for Mrs. Fiske's activities during the present dramatic season. Her tour, which began at Boston on April 25 last, after leaving the Lyceum Theatre, of this city, has been continuous since that date. She has visited the Pacific Coast and the Northwest, and on Monday night began a month's engagement at the Grand Opera House in Chicago. During this extensive tour she has presented Becky Sharp and Ibsen's Pillars of Society.

Becky Sharp is the bill for Mrs. Fiske's opening week in Chicago. Next week will be devoted to Pillars of Society, and on Monday, Oct. 17, she will appear for the first time in a comedy entitled Mrs. Bumpstead-Leigh, by Harry James Smith, the novelist. This play will be given for a week and a half only. It represents Mr. Smith's first work as a dramatist, although he is well known among the younger literary men for his short stories in the magazines, and especially for his recent novel, "Enchanted Ground." The comedy follows new lines and Mrs. Fiske's character is one of an original and amusing nature. In connection with Mrs. Bumpstead-Leigh there will be presented a one-act play by J. M. Synge, entitled The Shadow of the Glen. This is a poetic Irish drama that was one of the contributions to the Irish national theatre movement conducted in Dublin a few years ago by W. B. Yeats, Lady Gregory, and several others. The last half of the week in Chicago will be given to Hauptmann's Hannele, in which she was seen in New York last Spring.

Mrs. Fiske's Chicago engagement, which will end on Oct. 30, will mark the conclusion of her Summer and Autumn tour, but on the following Monday, Oct. 31, at Buffalo, the regular tour for this season will open. During its progress Becky Sharp solely will be given, the remarkable demand for this comedy having induced Mrs. Fiske to present it exclusively until February. She will visit the South with it for the first time and will also present it in several of the Eastern cities.

In March Mrs. Fiske will open her annual engagement in New York with a new production and will remain in this city until the close of the dramatic season. Besides Mrs. Bumpstead-Leigh Mrs. Fiske has several plays from which to select for her metropolitan season. Included among them is a brilliant comedy entitled The New Marriage, by Langdon Mitchell, author of Becky Sharp, and of The New York Idea, the scenes of which, as in the case of the latter play, are laid in New York. Gertrude Atherton has also completed her play for Mrs. Fiske. It is entitled Julia France. Mrs. Atherton says that her object in writing this play is to make it a sort of dramatic pioneer, as A Doll's House was in its day. "The rapidly developing woman," she writes to Mr. Fiske, "has not been formulated before, but no doubt this is what she is coming to. There will be plenty of the others left!" Mrs. Fiske is equipped with still a third new play, of German origin, that will be Americanized by a well-known adapter.

The length of time that Mrs. Fiske has been playing is somewhat remarkable. Since she produced Salvation Nell, two years ago, with the exception of a brief Summer holiday last year and a cessation of four weeks for rehearsals last Spring, she has acted continuously. In other words, when her Autumn tour concludes at Chicago, out of a term of one hundred and two weeks she will have played eighty-six weeks.

SUNDAY DRAMA?

William A. Brady in conjunction with the Shuberts has announced his intention of forming a society to be known as the American Stage Society, which may witness twenty-five Sunday performances of drama at Daly's Theatre, beginning Oct. 23. Every member will be required to pay an initiation fee in addition to the charge for each performance and will be required to subscribe for the entire series. A subscriber for an orchestra seat must pay an initiation fee of \$10 and a membership fee of \$2 for each performance. Balcony subscribers must pay a \$7 initiation and \$2 or \$1.50. The gallery initiation is \$3 and the membership 25 or 50 cents a performance. Every member must subscribe for one seat for the entire series of twenty-five performances, and he will be assigned to the same seat every Sunday night. A different play will be given each Sunday night. All the Brady and Shubert stars will appear.

THE EAST SIDE NATINEES.

The demand for tickets for the four East Side subscription performances to be given by the New Theatre for working people at from 10 to 50 cents per seat has been so great that the directors have decided to throw open the entire top balcony at all performances. This balcony, which was closed when the alterations were made last Summer, contains 500 seats. These seats will be sold at 50 cents each.

The committee in charge of the East Side performances announced that all tickets for the first of the series, to be given next Monday evening, had been disposed of, and that they had received twenty applications for each seat. In other words, 40,000 people had applied for the 2,000 reservations. It was found that a majority of these wished to pay 50 cents, and it was therefore suggested that the balcony be opened and that a flat rate be made at this price. In several instances organizations asked for from 500 to 800 seats and were able to get from twenty to seventy only. Several factories wanted large blocks and were dis-

satisfied because they could not get them. When it was thought that the applications were all in the tickets were distributed pro rata, and after the last seat was gone twenty societies and institutions made applications, which, if they had been granted, would have filled the house four times over.

Each person who applied for the first performance was given the right to subscribe for one or all of the remaining three. Many took advantage of this privilege. Others who wished to see The Blue Bird, which is to be given on the opening night of the series, transferred their applications to the second, third and fourth performances, so that in each instance a full house is assured.

In opening the top balcony the New Theatre does not restrict it to any class of patrons. The seats will be sold at the box-office instead of at the application stations on the East Side, and may be had two weeks in advance. The first purchasers will receive the front row seats, and those who come later will be given reservations farther back.

OUT OF TOWN PRODUCTIONS.

Marie Cahill opened her season Wednesday evening, Sept. 28, in New Haven, in a new musical play called Judy Forgot by Silvio Hein and Avery Hopwood. Miss Cahill's New York opening has been deferred till next Thursday night, Oct. 6.

The previous evening, Sept. 27, Kyrle Bellew began his season in Bridgeport, Conn., in Henry Batallie's The Scandal. The company includes Gladys Haason, Froliott Paget, Vincent Serrano, Frank Connor, and Ernest Stellard.

Friday evening, Sept. 30, Marie Tempest gave the first American production of A Thief in the Night, by Tristan Bernard and Alfred Athia. The play is from the French. Graham Browne was in the cast.

Gertrude Elliott made her American debut in Mrs. Frances Hodgson's play, The Dawn of a To-morrow, in which Eleanor Robson starred last season, Sept. 30. In the cast are Fuller Mellich, Sydney Booth and Scott Gatt.

NEW THEATRES.

The Baker Stock Company opened the new Baker Theatre in Portland, Ore., on Sept. 17, with Sweet Kitty Bellairs. The company includes Alice Fleming, Grace Haddell, Thomas McLarnie, T. J. Carrigan, John W. Burton, and later Henry Stockbridge, Lillian Andrews, John W. Sherman, and Margo Duffett. Minor members of the company are Reah Mitchell, Mildred Disbrow, Nell Franzen, Nita Quinn, Louise Redinger, Ruth Lechler, Ronald Bradbury, Theodore Fairbanks, and Stanford Guild.

At Indianapolis Park, near Columbus, O., Manager Miles is planning a new theatre to cost \$30,000 and to accommodate 2500. It is to be ready for the Spring opening.

The Phoenix Realty Company of Jersey City has begun operations for the new Orpheum Theatre at Summit avenue and Cottage street. Plans call for a fireproof building of brick, to seat 1400.

New theatres are possibilities in Houston, Tex., and St. Louis. David Simon of Chicago is attempting to float the Houston project as a part of a planned theatrical circuit. The playhouse in St. Louis is to be in the vicinity of the recently opened Princess Theatre in Grand avenue.

The Latest New York Productions.

(Continued from page 7.)

Irving Place—Die Schmutzger.

Comedy in three acts by Dr. A. Dinter. Produced on Sept. 29, by Theodore Burgarth.

Schimmel	Adolf Kuehns
Salome	Georgine Neundorff
Kathle	Ella Robba
Schleim	Heinrich Oesfeld
Alois	Carl Neumann
Schang	Eugen Hohenwart
Andres	Henry Volmers
Schorach	Robert Brann
Michel	Otto Warm
Jacob	Ernst Werther
Seppi	Hugo Ruchmann
Francois Sperber	Friedrich W. Staude
Charles	Hans Hansen
Chassepot	Gustav Olmar
Zipfel	Ernst Robert
Deschen	Bertha Klein
Pimpe	Siegfried Bruck
Bludermann	Arthur Bogdahn
Grimmig	Hans Armin
Neumann	Heinrich Habrich
Null	Ernst Pittschau

The opening play of the Irving Place Theatre was largely attended by a delighted audience. The narrative relates the adventures of witty Alsations and pompous German officers. The hero, accused of smuggling watches across the border from France, goes through various comic crises, until he is finally acquitted and allowed to embrace the heroine.

The actors were enthusiastically greeted. Eugen Hohenwart, the new leading man, manifested a great deal of ability, and Ella Robba is an ingenue who understands her business. Friedrich W. Staude dashed gayly through his role, Adolf Kuehns added comedy of considerable breadth, Bertha Klein flirted vivaciously, and Gustav Olmar and Georgine Neundorff, old favorites at the Irving Place Theatre, made good their enthusiastic reception. It was a most felicitous evening.

At Other Playhouses.

CITY THEATRE.—Denman Thompson began a two weeks' engagement in The Old Homestead at the City Theatre last week. He was cordially received each evening by an audience who seemed from their approval of every rustic joke and every bit of country atmosphere to have been New Englanders themselves at one time. Mr. Thompson and Mrs. Maggie Breyer, on whom the burden of the play falls, were favorites. The cast was: Joshua Whitcomb, Denman Thompson; Cy Prime, Walter F. Kelley; Happy Jack, Fred Clarke; Frank Hopkins, Lloyd G. Kerr; Eb Gansey, Earl Redding; John Patterson, Frank H. Harrington; Aunt Matilda, Maggie Breyer; Rickety Ann, Anita L. Fowler; Annie Hopkins; Marion Bell; Nellie Patterson; Agnes Lee Golden; Henry Hopkins, Gus Kammerling; Judge Patterson, Hector Dion; Francois Fogarty, E. P. Cockran; Mrs. Hopkins, Annie Thompson; Jack Hazard, Fred Clare; One of the Finest, Charles Ingoldby; Reuben Whitcomb, Leonard G. McGarvey; Harlem Spider, Earl Redding; Postman, George L. Patch; Seth Perkins, Charles H. Clarke; Ed. Gansey, Earl Redding; Len Holbrook, George L. Patch; David Willard, Himself; Warren Mills, P. Redmond; Ann Maria Murdock, Margaret Boustead; Eleanor Stratton, Ruth Mills.

PLAZA.—Salomy Jane, Eleanor Robson's old success, was admirably done at the Plaza last week with the following cast: The Man, Frederic Sumner; Jack Marbury, George J. Morgan; Rufe Waters, John Flemmings; Yuba Hill, Jack Daley; Colonel Starbottle, Ed. M. Kimball; Madison Clay, Celi J. Bower; Red Pete, John Roche; Larabee, Al Lorraine; Lowe, Joseph Mann; Willie Smith, Harley Gilmore; Salomy Jane, Louise Vale; Mrs. Red Pete, Camilla Crume; Mary Ann, Helen Pullman; Annamay, Beryl Pullman. This week, St. Elmo.

WEST END.—Louis Mann in his own play. The Cheater, was the bill at the West End last week and in the cast Madame Mathilde Cottrelly, Parke Patton and Jessie Carter were particular favorites with the audience. Mr. Mann's work in this comedy was well received by Harlemites and his engagement proved an attractive feature to the West End patrons. Others in the cast were Edward Horton, Marie Howe, Charles Halton, Rowlin Holden, Harold La Costa, John E. Kelly, Sterling H. Cheseldine and Emily Ann Wellman. This week, Cyril Scott in The Lottery Man.

ACADEMY OF MUSIC.—The Great Ruby, the six-act drama by Cecil Raleigh and Henry Hamilton, was the attraction at the Academy of Music last week. The cast was: Prince Kassim Wadia, Edward Lynch; Sir John Garnett, Harry Fenwick; Lord George Hartopp, Lynne Overman; Sir Simon Beuchere, John J. Kennedy; Captain Olive Dalrymple, Victor Browne; James Brett, Byron Douglas; Morris Longman, John T. Dwyer; Andrews, C. Norman Hammond; Duval, Jack Bennett; Bently, William H. Ewatts; Gouch, Percy Bostwick; Cornish, Hammond; Landlord, James Noone; Hans, Ewatts; Connor, Bennett; Lady Garnett, Priscilla Knowles; Countess Mirts Charkoff, Anna Hollinger; Mrs. Elsmere, Helena G. Warde; Brenda Elsmere, Valerie Dunn; Louise Jupp, Corinne Cantwell. This week, The House of a Thousand Candles.

GRAND OPERA HOUSE.—Joseph M. Gaites' production of Three Twins was the attractive offering at this house last week. The cast was: Ned Moreland, Hugh Fay; General Stanhope, Jos. Allen; Tom Stanhope, Clifton Crawford; Kate Armitage, Daisy Leon; Isabel Howard, Elsie Wynne; Mrs. Dick Winters, Della Niven; Mollie Sommers, Bessie De Voie; Dick Winters, Russell Lennon; Harry Winters, George Herbert; Dr. Siegfried, Ralph Locke; Bessie Winters, Fritzie Smith; Richard Winters, Anita Barrito. This week, William Crane in Father and the Boys.

CIRCLE.—On Monday evening the Circle Theatre became a combination house. During the Summer it had housed moving pictures and vaudeville. The new policy was inaugurated by F. C. Whitney's musical production, The Chocolate Soldier. In the cast are Lois Ewell as Nadina Popoff, Mildred Rogers as Aurelia Popoff, Edith Bradford as Mascha, Harry Fairleigh as Lieutenant Bumerli, Francis J. Boyle as Captain Massakroff, Elly Spellman as Louka, William Morgan as Stephen, George O'Donnell as Kasimir Popoff, and George Tallman as Alexius Spiridoff. Lillian Poli alternates with Lois Ewell in the part of Nadina.

MAXINE ELLIOTT'S.—J. Forbes-Robertson returned Monday night, Oct. 3, to Maxine Elliott's Theatre for a two weeks' engagement before going on a tour of the principal cities. The cast includes Lena Delphine, Molly Pearson, Haldee Wright, Kate Carlyn, Mary Reiph, Montague Rutherford, Phyllis Reiph, Allen Thomas, David Powell, A. G. Foulton, Alexander Cassy, and J. Forbes-Robertson.

LATEST INTELLIGENCE FROM THE CONGO.

Professor R. L. Garner and his protégé will appear on the stage of the Berkeley Theatre in Forty-fourth Street on Oct. 17, the object being to prove that Susie, the protégé, is a lady of intelligence. Susie, although only a year and a half old, can converse volubly in her native tongue learned in the Congo jungles, and Prof. Garner, who lived seven years in the African wilds, acquired thirty words of simian dialect by means of which he exchanges ideas with his friend. Susie, the chimpanzee, does not discuss Bernard Shaw nor dynamics of aviation, but Prof. Garner, nevertheless, finds her an entertaining companion.

Summersford, Howard Waino, L. E. A. Kall,
Henry King, Ray Wells, Carrie Williams,
Jane Hampton. Opened at Clinton, Ia., last.

HOUSE OF A THOUSAND CANDLES.
 THIRTEEN (S).—Ed. Rowland and William C. Row-
 land, proprietors; C. E. Radford, manager; A.
 P. Wheeler, business manager. Chris. Jones,
 Edward Grant, Fred Hall, J. E. Adams, W.
 Wilson, Reginald Knowl, R. G. Adams, Sam
 Johnson, Thome Martin, Carrie Radford. Opened

EVELYN WATSON.



Evelyn Watson, having completed a very successful season with Gus A. Forbes in *Delia*, is winning fresh laurels under the same management at the Gotham Theatre, Brooklyn. As at Duluth, Miss Watson has firmly established herself among all classes in Brooklyn, and particularly among the children who attend the performances. It is no uncommon sight to see a couple of toddling little ones around the stage door after the performance, presenting her with flowers, candy and other "goodies." Her journey home is often graced with a procession of youthful admirers of both sexes. Miss Watson's specialty is ingenue parts, which she plays with girlish charm and gayety. Her dainty method of dress invariably endears her to the feminine portion of her audience. In addition to stock, Miss Watson has had good all-round experience, playing in parts as diverse as Polly in *The Great Divide*, Mildred in *The Cowboy* and the Lady Bianca in *Taming of the Shrew*, *Delia* in *As You Like It*, and *Nerissa* and *Portia* in *The Merchant of Venice*.

OMI-WOW-WOW ON THE STAGE.

The Campus, a musical farce by Walter de Leon, was produced at the Princess Theatre, San Francisco, on Sept. 18. As Mr. de Leon is a graduate of Berkeley, '06, and so the plot, lines, and settings disseminate local color with lavish hands, the crowded auditorium rocked with sympathetic approval. The plot is said to be clever, the comedy rapid, and the music exceptionally catchy. Walter de Leon, Ferris Hartman, Robert S. Leonard, and "Muggins" Davies are notably mentioned. Others in the cast are Oliver N. Le Noir, Joseph Fogarty, Lawrence Brown, George Poulney, Angela Pinkney, Josie Hart, Chester Chase, Jack Martin, and Will Sperry.

BLAIR'S NEW PRODUCTION FOR ENGLAND.

Cosmo Hamilton and Gerald Martin, part authors of the song play *The Iron King* and its music, have cabled from London to Sidney R. Ellis, who is soon to produce the play, that arrangements have been completed with a West End Theatre for a season of the same play, commencing in January, with the iron centers of Manchester, Newcastle and the provinces to follow. As the attraction opens at Hartford, Conn., on Oct. 10, this will permit the authors' agents to view the performance in plenty of time to introduce the best American ideas into the English version, and if thought advisable to take over the original cast in full, and retain the same musical numbers that now enliven the story.

SYNDICATE SECURES VANCOUVER THEATRE

Freeman, Klaw and Erlanger announce that they have closed a lease for a new theatre in Vancouver, British Columbia, to be ready for occupancy by the first of next July. The house will have a seating capacity of 1,600. This firm has now obtained theatres in Seattle, Portland, Victoria, Vancouver and Butte, and Marc Klaw, who is on a Western tour for this purpose, is now in Spokane.

A NEW STAR.

Violet Dale has signed contracts with Herbert M. Horkheimer to be starred this season under his management. Mr. Horkheimer will star Miss Dale in a new farce-comedy entitled *A Message from Reno*, by Mark Swan and Charles Barnard, who wrote the book of *He Came from Milwaukee*, the musical comedy in which Sam Bernard is now appearing at the Casino Theatre.

TOUR FOR DONALD ROBERTSON.

Donald Robertson, of the Art Institute, Chicago, who recently appeared in the title role of *Northmen* at the New Theatre, this city, will make a transcontinental Canadian tour the coming season under the management of Irving Beers.

BROOKLYN AMUSEMENTS.

No Dearth of Attractions Across the Bridge—The Week's Record.

The Payton Stock company at the Bijou last week presented *The Fatal Wedding* in a satisfactory manner. Marie Payton was seen at her best in the role of Mabel Wilson; Marie Horton was decidedly clever as Cora Williams, as was Eugene Frazer in the role of Robert Carter. Claude Payton played the part of Howard Willson, and his work was excellent. The comedy parts were well taken care of by Harry McKee as Toto, the French butler; Edith Bowers as the cook, and George Fisher as the janitor. Florence Perrett scored a decided hit as the Little Mother. Others in the cast were John Dillison, Frank Armstrong, and Master James Kelly. The play was handsomely staged and well presented.

For this week Mr. Payton offers at his downtown house Brewster's Millions.

The Two Little Virgats was presented by Payton's Stock company at the Lee Avenue last week. Louis Leon Hall handled the role of D'Armont in a very successful manner. Both Ethel Milton and Mabel Estelle were well cast. Joseph Girard as Le Renard was talented in interpretation, and Grace Fox as Helen D'Armont, Charlotte Daniels as Zephine, Lee Sterrett as the Sexton, William Mortimer as Captain D'Albert, and Lillian Stuart as Carmen were competent in their respective roles. This week Mr. Payton is offering *Le Frigateur*, which has never before been given a stock presentation in this city.

The Forbes Stock company presented *Strongheart* at the Gotham last week. The cast, which was a good one, was led by Gus Forbes, and his efforts excited anything seen at the East New York house so far this season. Roy Phillips as Dick Livingston acted ably, as did James K. MacCurdy, the jovial centre. Louis Dean was seen to good advantage as Ralph Thorne. The female parts were well acted by Marion Buckner, Evelyn Watson, Dorothy Haines, Jane Stuart, and Kate Fisks. Three weeks this week.

Ida Adair was the centre of attraction at the Crescent last week, when *A Lady of Quality* was presented. Ida Adair as Florida Williams was decidedly clever, as was Isadora Martin. Mr. Allison had very little to do as the Duke of Diamonds, but made the best of his part. Others in the company were Mr. Schofield, Mr. Buchanan, George D. McIntyre, J. G. Briggs, H. J. Murray, Daniel E. Henton, Gustav Loewen, Frank Adams, Henry White, Harry Oldridge, William Adams, Walter Gilbert, Andrew Mitchell, and Lewis Alberts. This week, *Pierre* of the Plains.

The Phillips' Lyceum Stock company last week presented *The Christian*. E. A. Turner was well supported by the entire company.

The Third Degree attracted a large audience last week at the Broadway. Ralph Ramsey as Howard Jeffries, Jr., won approval. Edward Leahy, Alfred Moore, James Seely, and Frank Coulter were prominent. *Billie Brown*, which opened the new performance, which also recently gave downtown. Lydia MacMillan played the role of Mrs. Howard Jeffries. Arlene Lapin is the attraction this week.

Another Broadway success was introduced to Brooklyn at the Manhattan last week. *The Man Who Owns Broadway*, with Raymond Hitchcock in the leading role, who kept the audience in continuous laughter. Flora Zabelle made a dashing and fascinating Sylvia Hudson, and won splendid success. *Excelsior* was also done by the same company. Richard Taber, Francis Lieb, and Mildred Kline. This week, *The Lily*.

The Chocolate Soldier came to the Majestic last week. That the Virginian still retains the same grip on the theatregoing public as when first produced was evident at the Grand Opera House last week, where the La Shelle Virginian company gave a splendid presentation of this thrilling and realistic portrayal of a thrilling out West. This week, Joe Welch in *The Land of the Free*. Fred Eric supported by a strong cast, presented *The Wolf at the Ambition* last week. This week, Garry Fields in *The Showmaker*.

The Kirke La Shelle version of *Checkers* was given at the Court last week. *Checkers* was well seen to good advantage in the role of Checkers. Harry Beaumont had the title role, while Dave Graham was seen as Puck Miller, the race track tout. Elizabeth Ryan, Adele Lyndon, Margie Charlton, Daniel Barrett, John C. Foster, George E. Merritt, Marshall Stevens, and Walter Weber, made a great deal of applause by their clever portrayal of the various characters they represented. Manager Middleton had a record attendance last week. This week, *The Chinatown Trunk Mystery*.

The Ninety Nine was the attraction at the Liberty last week. Percy Williams presented a good bill at the Orpheum last week, headed by Pat Rooney and Marion Bent in their comedy sketch, *At the Stand*.

From overture to Vitaphone pictures the bill at the Greenpoint Theatre last week was full of good numbers. *Carrie De Mar* was the headliner and received a rousing welcome. Charles Leonard Fletcher and company won approval in his sketch, entitled *Merrie*. Catherine Hayes and Sable Johnson kept the house in a roar of merriment with their novelty, *A Dream of Baby Dora*. CHARLES J. SUPPEL.

THE GENIUS

Henry Woodruff and the company to support him in *The Genius*, which will be presented under the direction of Mort H. Singer, are busy rehearsing the new play by Brothers De Mille, with ten musical offerings by Paul Heubach. The cast was personally engaged by Henry Woodruff in New York and taken to Chicago, where the rehearsals are in progress under the supervision of William Post. The musical numbers and dances are in charge of Harry Piller. The company will muster about forty people. The first week in October will mark the opening date.

NEW THEATRES.

A local syndicate is building a new theatre in Newport, R. I. The house will be completed about Christmas and will be booked by the Syndicate. The house will be called the Colonial.

A new vaudeville theatre is to be erected in McKinley Square, the Bronx, by William H. Weismann. The building will be three stories high and will be known as the McKinley Square Theatre.

AMUSEMENT CORPORATIONS.

Many Companies File Certificates with the Secretary of State at Albany.

ALBANY, Sept. 30.—Certificates of incorporation for the following theatrical and other amusement enterprises were filed with the Secretary of State at Albany the past week: Germania Avenue Theatre Company, New York City: To engage generally in the theatrical and amusement business, to own and lease theatres and produce plays, operas, etc. Capital, \$10,000. Directors: Solomon Kechwarg, 645 East Sixteenth Street; Archibald Colly, 15 East 110th Street; Edgar Humphrey, 107 West 100th Street, New York City.

McKee-Melburnett Amusement Company, New York City: To deal in real estate and conduct places of amusement and entertainment. Capital, \$5,000. Directors: William M. McKee, Thomas O'Connell, 9 Columbus Circle; James Melburnett, Oak Hotel, New York City; Harry Leonard, Inc., New York City: To manage and stage theatrical, operatic and musical productions of every kind; to employ persons in all branches of the profession and to pay directly their salaries. Capital, \$2,000. Directors: Harry Leonard, 1400 Broadway; Charles M. Rosenthal; Seymour Mork, 31 Nassau Street, New York City.

New York Barnyard Company, New York City: To carry on the business of proprietors and managers of theatres and other places of public amusement. Capital, \$50,000. Directors: Robert J. Neely; William A. Barrow, 110 West Thirty-fourth Street; Cyril A. Dickinson, Broadway and Twenty-third Street, New York City.

Hall Amusement Company, New York City: To give operatic or dramatic representations and own or lease one or more theatres and conduct musical publishing business. Capital, \$10,000. Directors: John J. Curry, Theodore Schmidt, John Hargrave, 40 West Thirty-third Street, New York City.

De Korb Amusement Company, Office 44 Court Street, Brooklyn, N. Y.: To lease or own theatres and other places of amusement, including moving picture establishments. Capital, \$5,000. Directors: James H. Korb, 100 Court Street; William Scott, 1335 Thirty-eighth Street, Brooklyn, N. Y.

The Lockport Theatre Company, Lockport, N. Y.: To conduct a theatre and maintain a bill-posting plant. Capital, \$1,000. Directors: J. Wilber Washington and Broadway; Daniel McCue, Albert G. Lange, 705 Mutual Life Building, Buffalo, N. Y.

United Checking Company, Buffalo, N. Y.: To deal in identification checks, to contract with theatres and other places of amusement for rights in the use of the same and for other rights on their premises. Capital, \$25,000. Directors: A. G. Weissenbach, Lester J. Roth, Buffalo, N. Y.; F. W. Miller, Canastota, N. Y.

Irish Theatre Company, New York City: To own and lease theatres and provide for the presentation of operas, stage plays, vaudeville, and burlesque; also to conduct a theatrical booking agency. Capital, \$500. Directors: Lawrence J. Goldie, Harry W. Grier, Edward V. Bartling, 1424 Broadway, New York City.

William Tell Publishing Company, Principal office 590 Lenox Avenue, New York City: To publish theatrical and musical papers and conduct agencies. Capital, \$5,000. Directors: Cherubino MacFarrell, Giovanni Gastaldi, Nicola Lancella, New York City.

The Robert Law Scenic Studios of New York City, having a capital stock of \$10,000, have certified that the entire amount has been paid in in cash and property. Robert H. Law and Edward Lotts are directors.

KEITH PROVES HIS SHOWMANSHIP.

While the Boston-Harvard aero meet was on, B. F. Keith made arrangements with Claude Grahame-White, the English aviator, to give an exhibition on the Harvard aviation field, outside of Boston, at a rate of fifty cents to all parts of the field. His original intention was to give a free exhibition, but the managers of the field and the authorities were afraid of the mob. On Saturday, Sept. 24, more than twenty-five thousand people journeyed to Squantum and saw Grahame-White give one of his exhibitions with both his Farman biplane and his Bleriot monoplane. On this occasion he took up such society leaders of Boston as Eleanor Sears, Dorothy Jordan, and Lieutenant-Governor Frothingham. Grahame-White was in the air almost constantly from 1.30 p.m. to after 5.30 p.m. Mr. Keith offered him \$5,000 for one week at his Boston Theatre, but the aviator, owing to previous engagements, was unable to accept.

THE SILVER BOTTLE.

Pauline Perry, who sang *Sonia* in *The Merry Widow*, and last season played *Adeline* in *The Climax*, will be featured in E. A. Well's one-act musical comedy, *The Silver Bottle*, which will be booked through the United Booking Office, beginning Oct. 10. *The Silver Bottle* was written by Roseman Bulger, the music being furnished by Samuel Lehman. Besides Miss Perry the cast will include Walter White, a former member of Frital Shells' company, and Hughie Fishery, a well-known vaudeville comedian, together with a chorus of six girls.

ACTOR EXONORATED.

L. A. Knowlton, a member of an Uncle Tom's Cabin company, who was accused of fatally assaulting Walter Strater, a member of the same company, at Mt. Kisco on Sept. 4, was acquitted of the charge of murder by the Westchester County Grand Jury Sept. 29, the jury finding that Knowlton acted in self-defense.

GUS EDWARDS' SONG REVUE.

The latest effort of Gus Edwards, the song writer, is an innovation in vaudeville. He calls it a Song Revue. The act is a miniature musical comedy, of larger proportions, however, than is usually seen in the two-day houses. Humor has it that it is to be enlarged and produced as a musical comedy. Mr. Edwards has a scenario under consideration at the present time and is giving the matter much thought. His engagement at the Victoria has been extended indefinitely.

JAMES KYRLE MAC CURDY.



Otto Sarony Co., N. Y.

This young and successful playwright is represented on the road this season by two excellent attractions, *The Old Clothes Man*, on its seventh consecutive tour, under management of Ernest Fisher, and *The Yankee Doodle Detective*, which commenced its second season Sept. 25 under management of Charles T. Whyte. Mr. MacCurdy is writing another new play.

CURRENT AMUSEMENTS.

Week ending Oct. 8.

ACADEMY OF MUSIC—Stock co. in *The Prisoner of Zenda*—12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Seven Days—48th week—\$79 to \$90 times.
BELASCO—Commencing Oct. 4—*The Concert*—1st week—1 to 7 times.
BIJOU—My Man—2d week—8 to 15 times.
BROADWAY—Commencing Oct. 6—*Marie Cahill* in *Judy Fugate*.
BRONX—Vaudeville.
CASINO—Sam Bernard in *He Came from Milwaukee*—3d week—13 to 18 times.
CIRCLE—*The Chocolate Soldier*—290 times, plus 8 times.
CITY—Denman Thompson in *The Old Homestead*—9 to 15 times.
COLONIAL—Vaudeville.
COLUMBIA—*Majestic Burlesquers*.
COMEDY—*The Little Damsel*—2d week—10 to 17 times.
CRITERION—*The Commuters*—5th week—\$4 to \$1 times.
DALY'S—Baby Mine—7th week—40 to 50 times.
EMPIRE—John Drew in *Smith*—5th week—31 to 35 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—3d week—17 to 24 times.
GARRICK—Henrietta Crossman in *Anti-Matrimony*—2d week—13 to 19 times.
GLOBE—*The Girl in the Train*—1st week—1 to 7 times.
GRAND OPERA HOUSE—William H. Crane in *Father and the Sons*—126 times, plus 3 times.
HICKET—Mother—5th week—31 to 38 times.
HERALD SQUARE—*Marie Dressler* in *Time's Nightmares*—71 times, plus 53 to 60 times.
HIPPODROME—*The International Cup*; *The Ballet of Niagara*; *The Earthquake*—5th week—1 to 4 times.
HUDSON—Helen Ware in *The Deserters*—3d week—15 to 22 times.
HURTTIG AND BEAMON'S—Bentley Bentley Burlesquers.
IRVING PLACE—*The Smugglers*—2d week—5 to 11 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Our Miss Gibbs—6th week—37 to 43 times.
LIBERTY—*The Country Boy*—6th week—39 to 46 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—G. F. Hunter and Hattie Williams in *Decorating Clementine*—3d week—15 to 21 times.
LYRIC—Madame X—127 times, plus 5th week—43 to 49 times.
MAJESTIC—Vaudeville and Pictures.
MANHATTAN—Hans, the Flute Player—3d week—14 to 20 times.
MAXINE ELLIOTT'S—Forbes Robertson in *The Passing of the Third Floor Front*—319 times, plus 1 to 5 times.
METROPOLIS—Hastings' Big Show.
MINER'S BOWERY—Lady Buccaneers Burlesquers.
MINER'S BRONX—Century Girls Burlesquers.
MINER'S VENTURE—Jolly Girls.
MURRAY HILL—Girls from Hollywood.
NIGHTMARE'S 80TH ST.—Don & Co.—3d week—16 to 23 times.
NEW—*The Blue Bird*—1st week—3 to 9 times.
NEW AMSTERDAM—Madame Sherry—5th week—44 to 48 times.
NEW YORK—Harry Kelly in *The Dances and the Lady*—1st week—1 to 8 times.
OLYMPIC—Hove's Four Makers.
PEACE—Veh. Stock co. in *St. Elmo*—13 times.
REPUBLIC—Roberta of Sunnybrook Farm—1st week—1 to 5 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—H. H. Warner in *Alma Jimmy Valentine*—163 times, plus 50 to 57 times.
WHEAT—Kitty Gordon and Charles A. Bigelow in *Alma Where Do You Live*—3d week—9 to 14 times.
WEST END—Orry Scott in *The Lottery Man*—202 times, plus 8 times.
YORKVILLE—Vaudeville and Pictures.

Robert Drouot

Addie Frank

Mary Carter

"MY MAN" AT THE BIJOU

Teddy: "Gee, Dad, ain't it easy to get a woman sore?"

REFLECTIONS

Helen Holmes, leading woman of The Aviator company, retires from the cast on the company's return to New York after its present engagement in Philadelphia.

Mlle. La Rose, a graduate of the Alviene United Stage Training Schools, has signed a two years' contract with Daniel V. Arthur and will be the dancing feature of Grace Van Studdiford's company in whose Widow C. M. Alviene personally mapped out the dancer's artistic career and booking arrangements. Mr. Alviene has also been engaged to supervise personally the dances of Mlle. Noveta for The Soul Kiss. Mlle. Noveta's three-year contract with Charles B. Dillingham has just expired.

Bertha Kallich opens Thursday night at the Hyperion Theatre, New Haven, in Samuel Shipman's *The Woman of To-Day*.

Ethel Lloyd has been engaged by Edwin Holt to appear with him in vaudeville.

H. Montagu Donner has painted a portrait of the Countess Thamar De Swirsky, the classic dancer, which was on exhibition last week in the lobby of the Orpheum Theatre, Brooklyn.

Irving Berlin, the song writer, who with his partner, Ted Snyder, appeared in *Up and Down Broadway* during the summer, departed Sept. 28 on the *Lusitania* for his first visit to Europe.

Con Hecker, formerly with the Woodward Burgess company, left Kansas City last week with *The Midnight Sons*, acting as secretary to Manager W. W. Freeman. Danny Cahan, who formerly held the position, is in a St. Louis hospital.

Al. H. Wilson in *Mets in Ireland*, under the direction of Sidney R. Ellis, contemplates to play to large business. At both Macaulay's Theatre, Louisville, and the Century Theatre, St. Louis, the advance sale is said to be very large.

Joseph Barakat and George Thomas, proprietors of a moving picture theatre in Montreal were fined \$40 in court, Sept. 27, for allowing the aisles of their theatre to be blocked.

Lottie De Barry, sister of Katherine De Barry, of Joseph Hart's *Dinklespiel's* Christmas, died of tuberculosis Sept. 10, in the Clarendon Sanatorium, Washington, Ind.

Frances Aymar Mathews, a well-known

writer of fiction who has written several successful plays, notably *Pretty Peggy*, produced by Grace George at the Herald Square Theatre a few years ago, has just finished a new drama of metropolitan life, in which a grand opera celebrity figures prominently. The play has been accepted by John H. Doris, and will be produced by him within a month or two, with Julia Allen in the principal role. The play is called *The Red Squaw*, and will give the star an opportunity to display both her vocal and dramatic abilities in an intensely emotional character.

The Associate Players' company opened the season of 1910-11 auspiciously at Grand Rapids, Wis., Sept. 12, in a revival of *Romeo and Juliet*, and will present also *The Merchant of Venice*. The company is under the direction of Davis and Drake.

J. J. Elwyn, of Allston, Mass., is doing readings from Shakespeare and is reciting Poe's "Haven" to Bergh's music. Mr. Elwyn's work is highly commended by Henry Lawrence Southwick, president of Emerson College of Oratory, Boston.

Hazel Kirke, prima donna of A Stubborn Cinderella company, was accorded the honor at a la cross game played recently at New Westminster, B. C., of placing the ball. The game was between the New Westminster champions and the Nationals of Montreal for the Minto cup.

Ella Ryan and Corinne will appear in the new musical comedy, *The Aviator Girl*, in which Bailey and Austin are to star.

Mr. and Mrs. J. Forbes-Robertson (Gertrude Elliott) arrived in New York Sept. 22. Mr. Forbes-Robertson will appear first in Toronto in *The Passing of the Third Floor Back*, afterward coming to the Maxine Elliott Theatre for a two weeks' engagement.

Arthur Row will appear with Orlis Skinner this season in *Your Humble Servant*.

Henry Shumer, after spending a month at his old home in Detroit, Mich., begins his fifth year with the Bishop Stock company at Oakland, Cal., in *The Great John Ganton*, Oct. 10.

Ed W. Rowland and Edwin Clifford are organizing two more companies in *The Roar*. One will open Oct. 20, the other Oct. 23. The original company is now at the Globe, Chicago.

George Ira Everett, of Cincinnati, has won the Metropolitan Grand Opera prize, which entitles him to forty weeks' instruction in the musical school, with four rehearsals a week, under Maurice Devries, five rehearsals a week in a school of acting, and lessons in German, French, Italian, piano playing and dancing. Although but

nineteen, Everett has a baritone voice of unusual quality. The judges were Chevalier N. B. Emanuel, director of the Metropolitan Company; Maurice Rosenfeld, and Maurice Devries.

Pamela Gaythorne, who is to play the principal part in *Keeping Up Appearances*, by Butler Davenport, is one of the Shubert importations from England.

James G. F. Bostock, brother of Frank Bostock, the wild animal showman, was married in New York, Sept. 20, to Anna Wehrle, of Pittsburgh. They will live in London, where Mr. Bostock is in the moving picture business.

Edgar Atchison Ely will be a member of *Madame Troubadour* when that musical play comes to the Lyric, Oct. 10.

Susanne Westford, Lillian Russell's sister, who has been with Cohan and Harris in *Fifty Miles from Boston*, with Maclyn Arbuckle, and Lillian Russell, will soon present a sketch by Una Clayton entitled *Miss O'Leary, Detective*.

Walter Cluxton has been engaged by Charles Frohman for *Marie Tempest's* company in *A Thief in the Night*, and opened at Atlantic City Sept. 30.

Baloue Whipple will star in a rural one-act comedy entitled *The Lost Chord*, using a special set and carrying four people. Miss Whipple was George Heban's leading lady last season in *The Sign of the Rose*.

Julia Blanc, of the New Theatre company last season, has been engaged by Liebler and Company to support Gertrude Elliott in *The Dawn of a To-morrow*.

O. S. Murray, of Richmond, Ind., has taken the management of the Indiana and the Grand at Marion, Ind., which he will run in conjunction with his other houses. He was in this city last week arranging his bookings.

The Family, a new play by Robert H. Davis, will succeed the *Little Damsel* at the Comedy Theatre Oct. 11. The *Little Damsel* will succeed Con & Co. at the Nasimova on Oct. 10. In the cast of *The Family* are John Westley, Julie Herne, Sam Edwards, Mabel Bert, Franklin Roberts and Eyllah Ines Shannon.

J. M. O'Dowd, manager of the Academy of Music, Orangeburg, S. C., has just returned from his plantation and sawmill at Springfield, S. C., where he has been for the past four months. He was so successful in his new venture that as soon as he gets the Academy in condition for the opening, which will take place about the middle of October, he will return to Springfield, leaving the house in charge of F. F. Malpass. A line of excellent attractions is promised.

"*Algernon*," a new character song by Kenneth Davenport, of the Naked Truth company and Lester Crawford, will be incorporated by Clifton Crawford in *The Three Twins*. Mr. Davenport is also composer of the words and music of a new song, "If You Will Love Me Dearly."

Carrie Lavarne, the Californian baritone, with her nephew, Sidney C. Francis, will open shortly on the Eastern Circuit in a musical cartoon opera, *Mrs. Katzenjammer's Return*. Miss Lavarne for twenty-eight years was associated with Annie Clifton in a team known as Lavarne Sisters.

Harold La Costa has been engaged to play the comedy role with Louis Mann's company this season.

Lorraine Keene is rapidly recovering from typhoid fever. As soon as she is able to be about the Lorraine Keene Associates Players will be reorganized and make a tour of the John Cort Circuit, going through to the Pacific Coast and return. They will again play the Nebraska Airdome Circuit for the summer season.

Myrtle Hebard, who was starred last season in the musical comedy, *Princess Bonnie*, is now in her twenty-sixth week of the play. She is being featured with the Powell and Cohan Musical Comedy company (Western). Miss Hebard is rapidly forging ahead as a singing and dancing comedienne.

H. A. Du Bouche's farce, *My Friend from Indiana*, is to be made into a musical play and produced by Joseph Gaites.

M. Douglas Platt's play, *Annie Laurie*, will open at the Hyperion Theatre, New Haven, Oct. 7, with Lillian Bacon in the leading role. Others in the company will be David Lithgow, Lindsay J. Hall, Woodward Nowell, J. C. Hickey, Claire Colwell, Adelaide Cummings, Mabel Fletcher, Marion Buell, and Mabel Waldron.

Inconstant George, John Drew's play of last season, was produced in London last Saturday night with Charles Hawtrey in Mr. Drew's old role.

Lillian Nordica called on the *Kaiser Wilhelm II.* yesterday.

Lee C. Millar and Anna McNaughton (Mrs. Millar) are playing leads and ingenues with Henry McKee in *Birmingham*, Wash.

Williams and Stevens, after touring the South for seven months with their stock company, playing all the principal cities, have closed their company and are now appearing in vaudeville again in their new act, *A Farmer Wanted*. They are playing the United Vaudeville time.

THE WESTERN THEATRE CENTRE

Leading Events in Chicago—Mrs. Fiske to Be Seen in a New Play—The New Klein Drama, The Gamblers—Stage Events Chronicled by Colburn.

(Special to The Mirror.)

CHICAGO, Oct. 4.—Mrs. Fiske's engagement at the Grand Opera House opened Monday before her customary and attentive audience of theatre-goers who cheer the best stage offers. The Grand Opera House has held no finer gathering and Mrs. Fiske engages special interest as one of the few stars of these brilliant old days who still come to this theatre, associated with great actors in the minds of Chicago's best people for several generations. Mrs. Fiske chose to begin her month at the Grand Opera House with her famous Becky Sharp, and the announcement awakened interest in thousands of people who had never seen her in the part as well as those who had never seen her play it since she first offered it here years ago. She gave the same brilliant, incisive characterization of Thackeray's chief contribution to literary portraiture. She had her usual fine supporting company. For the second week of Mrs. Fiske's engagement The Pillars of Society is announced, and the third will be of especial interest on account of the production of a new play, Mrs. Humphreys' "The Tenth Muse," which will be seen in her own special production of Hannele.

In The Gamblers, the new play by the author of The Music Master, The Third Degree, and The Lion and the Mouse, Charles Klein, there are plenty of minutes to prove that it is as described, "a characteristic Klein drama." It recalls the millionaire business gamblers of Wall Street, and it employs numerous conventional but effective, though time-honored, devices of playwriting. It is a good, clean play of masculine force, and yet one of its chief objects is to "get those papers." One critic has said it is a better play than The Lion and the Mouse, and the others have praised both the play and the company. The actors in every instance have shown a keen, collected, to lead certain features of English into the expression "episodic." The audience Wednesday night was virtually a houseful. It was evidently absorbed in the play, and the second act climax (there are three acts) produced excited applause. Most of the men in the audience were bank directors who have violated federal laws in using the bank's money and through the plotting of a sharp lawyer are facing prison. One of the older directors, a man of integrity, is an innocent victim, having given his reins of business into the hands of his son. This is the lead, and much of the heart interest of the play is aroused by his efforts to save his father. The plotter gets possession of notes and a signed confession through a weak member of the board of directors, and the action of the play is along the route of getting these papers back. The wife of the scheming lawyer (the heavy) formerly loved the son of the aged banker, and these two are suspected by the husband after a strange night meeting which results from an effort of the son to steal the papers. The former lovers meet in the library, the woman thinking the man is a burglar. The husband, who has had detectives watching, returns unexpectedly. There is a strong scene of jealousy and resentment, a torturing scene-examination of the wife, an outburst of hatred on her part and a declaration of divorce, while the husband declares he will send the entire bank directors to prison. The wife retains possession of the notes and the signed confession. In the last act she delivers these to the son fighting to protect his father and the tables are turned, except that the son, who has secured a signed statement from the directors naming him as the sole culprit, led away to serve, is sent to prison. Divorce secured, the two real lovers part with her promise to wait till he is free to marry. All this sounds familiar, of course, but Mr. Klein has used it skillfully, and most ably played, it makes a strong appeal which is usually unbroken. George Nash as the son, Charles Stevenson as the heavy, William B. Mack as the weak director, an emotional part, and Jane Cowi as the wife were a distinguished quartet in every instance and individually worthy of high praise. Miss Cowi has beauty as well as talent. George Nash made the play an admirable character of dignity and sympathy. Cecil Kingstone and Dewitt Jennings were excellent as the other directors. Charles Harrison looked the first-class secret service man and in his few opportunities to center interest proved as capable as he looked. Julia May played Jane, and, admirably, and Edith Barker, Mariette Bonfield, and Mary Barry were capable in the other women parts. The cast: Wilbur Emerson, George Nash; James Darwin, Charles Stevenson; George Cowper, William B. Mack; John Emerson, George Nash; Frederick Becker, Cecil Kingstone; Giles Raymond, Dewitt C. Jennings; Thomas, William Postance; Hicks, Charles Burdette; Stanley, George Wright, Jr.; Walter, Robert Moore; Arthur Pickering, George Wright, Jr.; Ernest Roberts, Grant Ervin; Catherine Darwin, Jane Cowi; Isabel Emerson, Edith Barker; Jane, Julia May; Mrs. Arthur Pickering, Mariette Bonfield; Mrs. Ernest Roberts, Mary Barry.

Kind friends across the Atlantic have sent me some wireless messages illustrated with pen and pencil merriments contemplating the sea, and of maidens at air and other places. One of the cards fantastically is from Harry Mortimer, whose personal advantages as a leading man made inroads in Providence last season. He says he is on his way to the Passion Play, and facetious fate presents on the other side of the card the picture of a bathing girl dressed in a Kellerman.

Another message is from Dave B. Lewis, who is still spending Uncle Josh Sprucey money made in many cities which could be hidden by putting a tent over them. Evidently he is trying to engage the Theatre Francaise for a production de luxe of Uncle Josh.

B. L. Gifford, advance representative of Harrison Grey Fiske, manager of Mrs. Fiske, has been in the city for ten days arranging for that engagement.

Charles H. Sergel, president of the Dramatic Publishing Company of this city, is to be the new president of the Press Club, and the club is to be congratulated as Mr. Sergel's administration is bound to be successful. He is about to start a new quarterly magazine devoted to the literary drama.

Henry Woodruff, under the management of M. H. Slinger, has chosen The Genius as his play for the new season. Music by Paul Rubens, will be infused. Thomas McKnight, Agnes Everett, Madge Kennedy, William Jenner, and others are to be in the large company. The opening date is Oct. 17.

Rehearsals have been begun for the production of the new musical farce, Lower Berth, Thirteenth, by Colin Davis and Arthur Gillespie, at the Whitney, Oct. 17. Joseph Howard is writing some of the musical numbers.

J. P. Conscience, who meets all who enter the American Music Hall, and tears of the long end of their tickets, has been compelled to make an especial preparation to accommodate the many men and women who arrange to meet in the lobby. When Mrs. Blank is too early or Mr. B. too late she keeps running to Mr. Conscience to ask what time it is. Miss Pluffy sometimes does the same. Therefore Mr. Conscience puts an open faced watch on the ticket box in front of him, and lets that mutely answer the scores of inquiries.

A large new theatre to be called the New Palace is to be opened soon on the southwest side, near Blue Island Avenue and Twelfth Street. It will be devoted to fidish opera for a while, with a change of bill every night.

Nat Goodwin is caller at Richard Carle's dressing room recently.

Katie Hummett has played her new vaudeville sketch four weeks in Chicago with success, and is preparing to begin an out-of-town tour at Cincinnati. She acts the part of a wholesome, hearty, natural Irish woman, and introduces a good deal of humor.

According to press reports from the Garrick it was the Drama League of America that induced Masanova to put on Little Krolf at that theatre.

Teresa, Be Mine, at the Chicago Opera House, added to good music Chicago has been hearing in musical productions this season. The book did not fare as well, nor the company. Teresa is an ambassador from a South American state to the court of Macedonia, and the king and other gentlemen are strongly attracted by her good looks and vivacity. They learn she was formerly on the stage. The king is well played and finely sung by Carriek Major, Ilton Bergere.

W. O. Whitney's company at the Whitney, sings the pretty music of Teresa in an interesting way. Oscar Fisman plays the weak, old-titled dirt with some success, although handicapped by lack of good lines and situations. In the company are Glen Ellis, James McElhern, Walter Keene, Harry Lane, Henry Benham, Walter Paschall, S. Kinslow, Herman Noble, and Albert McGarry. Mr. Benham makes good appearance as the lieutenant, does the love scenes acceptably and sings agreeably. Manager George Kinsbury, who had increasing houses during the run of The Girl of My Dreams, has had fair audience since Teresa arrived.

The Deep Purple, a play of a big city's night life, as the announcements say, was played at the Princess last night before a large and attentive audience. The play was of special interest in the cast: Bennett Corrigan, Richard Bennett, Jameson Lee Finney, W. J. Ferguson, Isabel Waldron, and Ada Dwyer and others. The fate of the play so far as made known by its first week here will be recorded in next week's issue.

Besides having a priest as manager, the College Theatre has a woman press representative—Mrs. E. R. Carroll.

The Collegiate Soldier has been received here with as exclusive evidence of appreciation as in New York and London. It has been filling the Garrick Theatre since the opening a week ago, and seems destined to remain many weeks.

His Hooking is at the Haymarket this week, where Manager William Roche is caring for the attractions which used to be seen at the Great Northern. Miss Mettelle, it is said, will not be seen again in this play after this season.

The bills this week: Grand Opera House, Mrs. Fiske in Becky Sharp; Garrick, Chocolate Soldier; Lyric, The Gamblers; Strandbaker, Blaise Janis; Powers, Lillian Russell; Chicago Opera House, Teresa, Be Mine; McVickers, Third Degree; Illinois, Dollar Princess; Whitney, Alma Ho Wobnet Del Olympe; Member from Oars; National, Silver Threads; Haymarket, Rose McVillie in Sin Hooking; Crown, Vaughan Glaser; Peoples, Little Gray Lady; College Theatre, House of a Thousand Candles (stock); Marlboro, stock; W. O. Whitney, Chance; Bifon, Little Outcast; Criterion, stock.

This week is distinguished by a production of a new play by Augustus Thomas, The Memorandum, at the Olympic. The first presentation took place last night before a houseful.

Edward Hume, who played opposite Mabel Harrison in The Flower of the Ranch, at the Garrick and later won a reputation in the part throughout the country, will have one of the chief comedy characters in Lower Berth Thirteenth at the Whitney.

Richard J. Ross is singing old-fashioned ballads in "Silly Tereza" the National in a way which greatly pleases.

The College Theatre stock company is doing some excellent work in the presentation of standard plays, the offering for last week having been The Man from Mexico. The title-role of Benjamin Pittsburg was enacted in a pleasing and natural, quiet way by William A. Grew, and Mrs. Pittsburg was most capably played by Virginia Keating, a favorite at this theatre. Frederick Julian was a characteristic Colonel Mafores, and his daughter Nettie was given in a pretty plaid-and-white fashion by Eleanor Foster, while the Timothy Cook of Joseph Remington was

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drawn on dime-novel lines. The success of the company in general was undoubted. Father F. X. McCabe is to be congratulated on the excellent start he has made as a theatre manager. Grandstar, as given at the Haymarket Theatre, had some excellence in the cast. Attila Lawrence as Baron Danglous, whose ease and grace and evidence of thorough training in stage work gave him easily the acting honors of the play. Gene Lamotte has pretty voice and was played by the Princess. Alfred Swenson and Frederick McGuire were hardly in the picture.

Nora Bayes and Jack Norworth prevailed at the Majestic last week just as stars should.

The rest of the bill, which included Mr. and Mrs. Jimmie Barry in a comic playlet, which went unusually well; Mild Millman, George Carson and Jane Willard, Dora in a brilliant piano-concertino solo, Sammy Burns and Allen Fulton in a clever acrobatic dancing act, and Octave Marmillat, Grotto with the most accomplished v-devillian among elephants, was all unusually entertaining.

Herbert Kely and Mlle Shannon are starring at the Majestic this week. Laura Jean Labry began her long-expected engagement at the American Music Hall this week.

PLAYS THAT PLEASE BOSTON

The Dawn of a To-Morrow, The Girl and the Drummer, and Girlies Open Engagements—William Gillette's Latest Play—Benton's Chat of the Theatres.

(Special to The Mirror.)

Boston, Oct. 4.—There was more than usual interest connected with the opening of the engagement of The Dawn of a To-Morrow at the Shubert Theatre, for Boston is so completely a Christian Science city that the central idea of the play appeals with force even if Eleanor Hobson is no longer in the cast to take the leading character. However, there is an excellent newcomer in Gertrude Elliott.

A change also comes in at the Majestic, where The Girl and the Drummer proved how what happened to Jones has been transformed to a musical comedy. This newness is lively and stirred with music with the cast headed by Herbert Corbell, is well played in each particular.

Still another new bill of the week is at the Boston, where Girlies opened a good musical play of the Cawthorne and Maude Raymond head the cast.

The Tulef returns the policy of the Grand Opera House back to the style of plays that it has been giving the greater part of the present season.

This is the last week of the engagement of Love Among the Ruins at the Hollis Street and the conspicuous feature of the play has been the personal impression made by A. M. Matthews in the leading role.

Maria Doro's interpretation of the heroine in Electricity at the Park is almost as interesting as the play itself, which is saying a good deal, since this is one of the finest plays of William Gillette given here as a novelty in a long time. It takes the complications of the rich young girl who declares that she will marry only a working man, and the mix up that follows a transfer of identity is funny in the extreme. Shelley Hull is one of the best liked of the players in her support.

The Crown Prince is a decided novelty for John Craig's Stock company at the Castle Square, for this romantic play by George H. Broadhurst has not been seen here for some time, and it affords many good chances for the leading players of the organization. Mr. Craig is in the title-role and Mary Young has a good character.

The Arcadians keep on at the Colonial, with the largest audiences that this house has known this season. Julia Sanderson's impersonation of Helen ranks with the best things she has done, and Frank Brown is uniformly funny as Hippolytus. Festival Knight, too, is a strong favorite in the funmaking.

The Fortune Hunter certainly will run into the new year at the Tremont, for it is packing the house at the opening of the third week just as it did when the engagement opened. John Barrymore, who has taken an apartment at the Back Bay, just like a permanent Bostonian, continues to make the hit of his life as Nat Duncan.

Douglas Fairbanks is in the third week of his engagement at the Globe, and the changes which have been made in the play are all in the nature of an improvement in the way of incidents, especially the new finale.

In the bill at Keith's for this week the principal contributors are Frank Fogarty, Sherman's Entertainment, again continued; the Belaire Brothers, Bowman Brothers, Al. Wright's Jolly Jiggers, Gordon Eldridge and co., Maxine, Hanson and Blann.

A triple vaudeville bill with pictures holds the stage of the Orpheum.

The burlesque bookings of the week, all doing capacity business, are: Gaiety, Bill Sheridan's New Marathon Girls; Howard Atherton's, Dave Marlon's Dramaland co. and home olio; Columbia. The Brigadiers, with the special nights of the Boston City Girls.

Edward Harold Crosby, the dramatic critic of the "Post" and writer of the "Spot Light," has another novel in the hands of the printer, the publication of which will be about the first of November. It is entitled "The Wreath of Freeds," and is a tale of romance and travel with a touch of adventure. Mr. Crosby is also the author of "The House of Reckoning" and "The Outlaw's Boy."

Charles A. R. Miller, who has been ill for some time since he was hurt in Boston, is back again and doing some work in the interests of The Little Nance O'Neill, which is to come to the Hollis.

There is going to be Russian dancing at the Back Bay opera house this year. Madame Maria Paporello, who came back last week on the "Romania," spent all the summer studying in Russia, and she has started right at work with her corps of dancers.

Sally Currier, the eldest daughter of Mr. and

Mrs. Guy Currier (Marie Burrows), sailed for Europe last week with her children. The Curriers will move to their Commonwealth Avenue residence recently purchased by Mrs. Currier.

The entire house at the Tremont was bought out Sept. 27, for the United Drug Company, which was holding a convention here with all its stockholders, wanted to have a big theatre party. It was a case of first come first served, and the house was packed. It was an appropriate choice, for John Barrymore's drug store scenes are among the best things in The Fortune Hunter.

Alton Nielsen, one of the leading singers of the Back Bay Opera company, is back early after her summer vacation in Europe.

Maria Trask, known on the stage as Marie Blair, was married to Tom Leach, the baseball player of the Pittsburgh National League Club. The bride's home is in Brooklyn.

Humor has it that S. P. Keith's aviation meet at Atlantic, with Grahame-White as the star feature, cleared expenses, even if the day was lost, cost approximately \$1,500, but about 12,000 people put their way.

A new device has just been added to the Hollis exterior and shows the cleverness of John Johnson, the stage-manager of the house. It is in the line of a fire escape, and it adds a new safety by maintaining the delay in lowering the ladder before the drop to the street. As the person descending the night steps on the ground ladder the bottom one begins to swing and automatically from the pressure of the weight and by the time that he gets to the top of it it is securely resting on the ground. When it is over the ladder returns to its old position by a slight pressure.

Anton Witak, the new concert master of the Symphony Orchestra, arrived in town last week with his wife and will become permanent resident. They had a wedding reception at the Hotel for he was so painstaking in filling out the schedules of household effects that it took him hours to get through the custom house.

Boston players of a few years ago were especially interested in the book of "Carriers," the new story which was published by Distilling Company, at Fort Myer and for it was named for Guy Currier, the lawyer, and his fourteen years old daughter, Nancy, christened the new comedy. Currier was Marie Burrows, leading lady with Boston Museum Stock, who married Guy Currier.

James O'Neill, who retired after the success of her marriage.

PITTSBURGH.

Varied Patronage Last Week—The Current Bills at the Various Theatres.

Pittsburgh, Oct. 4.—The Spectator at the Nixon last week drew small audiences, which found very little in the play worth while. The Old Town, with Montgomery and Stone, is one week's attraction, and Lillian Russell in the comedy in Search of a Sister is another.

The Alvin contained very large audiences at all of the performances of The Jolly Beggar last week. The current week offers The City, with Tully Marshall in the cast.

The Harry Davis Stock company presented a grainworthy performance of Othello at the Duquesne last week and was the first time that this play has been seen in this city. St. Mine is this week's bill.

Her Son was an interesting play and merited the large attendance at the Lyceum. It was interpreted by an excellent company and well mounted. School Days is the offering this week.

Harry Williams' Academy has the Cherry Blossoms and the Gaiety is presenting Al. Hoover's company the current week.

At the Exposition Music Hall this week is the Theodore Thomas Orchestra. The new bill is "John A. Reed—called 'Jack' by his friends here—manager of The Jolly Beggar company and a few years ago manager of the Duquesne Theatre, in this city, was greeted by many of his friends and acquaintances during his concert at the Alvin last week.

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PHILADELPHIA STAGE NEWS

A Lean Week in the Box Office—Abundance of Musical Comedies and Other Productions This Week—Burlesque and Vaudeville—Mme. Gadski—Carmen—Mile. Genes.

(Special to The Mirror.)

Philadelphia, Oct. 4.—Attendance at the local theatres last week, especially at the Stratford, was as a whole disappointing. The White Square at the Walnut did not draw well, and the same is true of The Aviator at the Chestnut Street Opera House and New York at the Garrick. Eddie Foy and Emma Carus in Up and Down Broadway did well at the Lyric, but there was a falling off in attendance as compared with the preceding week of their engagement. The Merry Widow at the Adelphi attracted good-sized audiences. The Girl in the Train at the Forrest did a big business, as it should have done. It is one of the most charming comedy pieces that has been produced in Philadelphia for a long time, even if there is considerable room for improvement in the present cast. Although The Merry Widow has, of course, been heard here before, its presence detracted somewhat from the attendance at Up and Down Broadway. Just as The Summer Widowers will return last night, owing to the preparations for Eddie Foy and The Bachelor Belles to-night, The Three Twins began a return engagement at the Forrest, and The Summer Widowers returned at the Lyric. The Third Down at the Walnut, last night, where the preparations for Eddie Foy and The Bachelor Belles to-night, were in progress. Thus we have this week new plays and a continuation of The Merry Widow. In these seven plays four are musical comedies, two of them new. New Philadelphia is partial to musical comedies, but four in a week is rather a lot, especially as each play is to be in its class.

The Third Down, which opened at the Walnut last night, has an excellent company back of it, including such people as Ferdinand Killeen, Charles H. Fraser, Douglas, Alfred Moore, George H. H. Williams, Harry Williams, Walter Brown, William Herbert, and James Cody. Eddie Foy is said to have scored a decided success in the part of Annie Jeffries. The Girl in the Train, which has abandoned burlesque for vaudeville, is said to be meeting with success. The change in the character of the performance, it is asserted, has increased, rather than detracted from the attendance, as the management has found it wise in putting on the most attractive features for the current week. A short musical burlesque to introduce all the stars of the company have been selected for the various roles.

The Virginia began a week's engagement at the Garrick last night. It has been seen here several times before. The present cast includes William L. Gilman as the Virginia; Marie D'Amico, Eleanor Wilton, Joan Smiley, Charles H. Fraser, Harry Williams, and Harry Bates. The last of the week's newest play from the pen of H. O. De Mille, will come to the Walnut for the week beginning Oct. 17. Joe Walsh, the well-known vaudeville entertainer, is featured in the cast.

The Garrick Theatre is to be enlarged. The old structure next door has been purchased and the walls removed. This added room will enable Manager Johnny Eckhardt to place 600 more seats in the Garrick.

Madame Johanna Gadski, who is a great favorite in the opera circles, was a visitor to the city last week preliminary to beginning her concert tour. While here the singer will present some of her famous songs by means of talking machine disks. Madame Gadski also has a new interest in her song program. Mabel Lee, a California girl, who for the past year has been studying abroad, and this singer will make her first appearance in this country. She will be connected with the Philadelphia Grand Opera company.

Charles, presented at the German Theatre last night of the week, was given an enthusiastic reception by audiences which crowded the house. Mabelle Schoenfeld-Hanisch, who sang the title role, was encored again and again, while the song of Simon Schwab created a sensation.

Madame at the burlesque houses last week was excellent. This is due, without doubt, to the management in burlesque productions, which are cheaper, more attractive than ever before. Many of these shows can now compare favorably with some of the so-called musical comedies presented at the higher-priced theatres; a group or more of this renovation will place burlesque shows on a plane they have never before reached. This week's offerings by the local burlesque houses are: Casino, Fred (Irwin's) Big Show, Gaiety, James L. Cooper's New Jersey, The Burlesque company; Trocadero, Pat Walsh and His Gaiety Girls.

A Harry Best Friend opened at Hart's Theatre last night in a big business.

country was made in Philadelphia, at the Chestnut Street Opera House, and that her first appearance in The Silver Star occurred at the Forrest.

The Orpheum Players, at the Chestnut Street Theatre, scored another success last week in their presentation of season, the drama in which William Gillette appeared last season. Full houses followed the opening night, owing to the favorable reviews of the production in Tuesday morning's papers. Howell Hansel and Marion Barker in the leading roles were particularly effective, while the supporting cast was entirely capable. Brewster's Millions this week.

Next week, Under Southern Skies. Considerable interest has been aroused here in the announcement that Jim the Penman will come to the Adelphi for two weeks beginning Oct. 10. This Adelphi drama will be presented, it might be said, to a new generation of the theatregoers in this city, and if it meets with the same success it did in the long ago, crowded houses should result.

The Bill at the Adelphi this week is headed by Billy B. Van and the Beaumont Sisters in a sketch of stage life entitled Props. Charles Leonard Fletcher is presenting a new comedy by Percival Knight, His Nerve. Willette Whitaker appears in her greatest success, and is assisted by K. Wilbur Hill, Carl Kamy's Pets, a late Keith importation, is said to be an animal act of great merit. Fred St. Onge and company, these whimsical wheelmen; Jordan and Mary, Dutch comedians; Kennedy, Nobody, and Fritz, singing and telling stories; Mack and Williams in a singing and dancing specialty; The Four Lenses in their famous casting act complete the week's bill.

At the Mercy of Liberty will be given its first production in this city at the Garrick next week. It is a dramatization of Augusta Tress Wilson's novel of the same name, and will be presented by Vaughan Glaser's associate players.

The offering at the William Penn Theatre this week is a bill of considerable merit, including Wilfred Clarke and company in What Will Happen Next; Burkhardt, Flynn and Parker in Just Us Three; Braggart Brothers, comedy gymnasts and burlesque wrestlers; Dorothy Manners, comedienne; Musical Silencers, and Al. Leonhart, comedy juggler. Gertrude Quinlan will come to the Adelphi next week in Howell Collins' farce, Miss Patky. Benjie McCoy in The Echo will follow where the Trail Divides at the Garrick.

Fritz Schen in The Mikado will be at the Lyric for two weeks beginning Oct. 17. There are some old familiar names in the cast, including Digby Bell as Ko-Ko, a part he played in the original McCall production; Frank Rushworth as Nanki-Poo; Arthur O'Connellham as the Mikado; Herbert Waterman as Pooch-Bah; Charles Arling as Pish-Tush; Kate O'Connell as Katisha; and Grace Kinnicutt as Pooch-Bah. Madame Schen will, of course, sing the role of Yum-Yum. Charles Frohman's production of Our Miss Gibbs, by the authors of The Arcadians, is booked for an engagement at the Forrest, beginning Oct. 10.

The Chestnut Street Opera House seems to be loquacious up as a musical comedy theatre. Pollies of 1910 begins an engagement there during Thanksgiving week and then will come The Dollar Princess.

Some of the Grands October attractions will be Thomas H. Shea, Howard Thurston, the magician, and Fiske O'Hara in The Wearing of the Green. Early headlines at Keith's include Mary Marble and Sam Chip, Alice Lloyd, and Eva Tanguay.

JAMES D. SLADE.

BALTIMORE.

Center De Haven Seen to Advantage—The Concert Well Received.

Otto Skinner is the star at Ford's in Your Humble Servant, and was very favorably received by a large audience. Mr. Skinner is fortunate in having one of the most amusing roles he has ever played. It will be followed by New York, with Laura Nelson Hall, Mary Shaw, and Orrin Johnson.

Eddie Foy and his co. of one hundred and twenty persons are at the Auditorium in Up and Down Broadway. In the cast are Emma Carus, who is quite as amusing as the star himself. At the close of the week it will give place to Jim the Penman.

The Girl and the Taxi, a new musical play, holds the theatre of the Academy, where Center De Haven is seen to decided advantage. The co. is a large one, and the performance interesting. The Echo 10.

Harry Clay Blaney entertains the patrons of the Holliday Street in The Boy from White Street. Mr. Blaney gives his usual vigorous interpretation, and is well supported. The underlines is The Man of the Hour.

The Bobemians are seen at the Monumental, and The Trocadero are at the Gaiety.

Lawrence Crane and co. hold the headline in the bill at the Maryland. The Chadwick Trio in sketch, Duffy and Barron in Little Nonsense, Josephine Joy and co. in Hendrik Hudson, the Woods and Woods Trio, Charles and Rosie Coventry, and Sam Mann and co. in The Rehearsal make the bill.

Al. Fields and Dave Lewis in The Misery of a Hansom Cab are at the Savoy.

David Belasco spent the greater part of last week with us, superintending the performance of The Concert. The play was remarkably well received here, and is undoubtedly destined for a long run. Mr. Belasco in an interview in the "News," said that he had never met a red haired woman who was not bright, quick-witted and equally interesting.

Gertrude Hoffman crowded the Maryland at every performance last week.

HAROLD NUTLEDGE.

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SAN FRANCISCO.

Elizabeth Stewart and Thurston Hall Well Received—Two Weeks' Record.

How Stahl finished a very profitable and popular engagement at the Columbia Sept. 18 and was compelled to make a farewell speech. Frances Starr, who was to open the following night, was present in a box with Frederick Blaisdell, who presented the star at this house 19 in The Maidens Way. The performance was perfect, with a very excellent cast, consisting of Edward E. Hobbs, Joseph Kilgour, who was once a leading man in one of our theatres along the fire; John P. Brown, Louise Mandolph, and Violet Hand. Henry Miller will replace her, opening 1 in Her Husband's Wife.

The Alcazar offered The Wolf with Grace Barbour as Hilda McTavish. The characters were taken by Thurston Hall, E. L. Benson, A. Burt Weaver, Howard Hickman, and Tom Chatterton. Elizabeth Stewart made her debut as leading woman in Clothes 38, and her entrance into the stellar ranks was signified by floral tributes which she honestly earned. Thurston Hall played opposite, and the rest of the cast, being the regular Alcazar stock co., were, as ever, excellent.

The Campus, which was offered 18 at the Princess, opening with wit and contains a number of witty bits that no doubt will be hummed about. There is no question but what this musical comedy, written by Mr. DeLeon, will be taken up by Masters managers. From the reception that it received I believe that Cora Hartman will take it up and down the coast as one of his many numbers for the coming season.

The Princess has temporarily closed, not because business is bad, for on the contrary business had been good, but by reason of the fact that the Hartman co., which occupied the theatre for a number of weeks, has been compelled to all dates along the coast.

Margaret Livingston's acting at the Savoy has improved the excellent reputation that she heretofore had as an emotional actress, and she has been more favorably received in this play than when she appeared first in San Francisco in The Teller. With her is a co. which should be commended for the very able support they render her. Another offering which opened 25, that continues to keep up the first-class attractions, Walker Whitehead is the actor responsible for popularizing The Meeting Place, and most favorable comments have been made upon his artistic manners and elocutionary ability. The Prince of Pilsen will be the next attraction at this house, to open 1.

The Savor Opera co. at the Garrick has been so successful that the management continued it for another week ending 2.

The Orpheum had a star number that was applauded to the echoes in Howard Brothers. Their evocation on the opening evening Sept. 25 was nothing less than marvellous. Mr. Meyerfeld, the president of the Orpheum Circuit, has returned from Europe after five months of absence.

Bob Fitzsimmons and his wife have returned to the Orpheum for a short engagement. Seattle, Gadski, Lehnman, Calbe, and Bond will appear in this city during the coming season under the management of Will Greenbaum.

The Burroughs was given under the auspices of the San Francisco Turn Verein at the Columbia 25, for the benefit of the building fund of that society.

Joe Hart's Dinkie's Christmas is one of the features at the Orpheum this week, while Waterbury Brothers and Tenny are still favorably received.

Philip Hastings continues to be the press agent for the Savor Theatre and the Orpheum.

A. T. BARNETT.

SALT LAKE CITY.

William Ingersoll and Company Making Friends—Lillian Sutherland at the Daniels.

At the Orpheum Sept. 11-18 Annette Kellerman and her close-knit costume served to draw record business. Edward Davis and co. in The Picture of Dorian Gray were popular, the stage settings being especially artistic. The Musical Trio of musicians were good. Week of 18 the Four Fords were headliners and business opened good. Clifford and Burke, Harry Atkins, Johnny Small, Barnes and Barron, Joseph Callahan and the Four Clowns made up the programme.

At the Garrick William Ingersoll and his excellent stock co. presented The Walls of Jericho entire week of 11 to good business, opening week of 18 with The Middleman. The co. is growing in favor with each new bill.

The Daniels had the musical stock co. headed by Lillian Sutherland, who presented The Gay Deceivers, a sort of musical Brown's in Town, week of 18 to fair to good business.

The Colonial had only one attraction in two weeks, the Richards and Fringie Minstrels, who did big business afternoon and evening 18. Sale now on for Savage's Prince of Pilsen co., who will put in a full week of 25, presenting Our New Minstrel and Prince Pilsen.

At the Shubert week of 19 all vaudeville was withdrawn to give full time to the three rolls of Uncle Tom's Cabin film, which at present writing is packing the house.

The Salt Lake Theatre has been dark and will light up 25 with Henry Miller and co. in Her Husband's Wife.

C. E. JOHNSON.

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ARENA NOTES.

John Robinson's Circus is billed for two performances Sept. 27 and Ringling Brothers' Circus follows for two performances Oct. 27 at Greenville, S. C.

Hagenbeck and Wallace have billed Newberry, S. C., for two performances on Sept. 30.

Owing to difficulty in getting a license at Little Rock, Ark., on Sept. 24, Ringling Bros. Circus went across the river and occupied the Argenta grounds; business and performances first night. Two accidents occurred during the evening performance. The first was the breaking of a trapeze over the middle ring, causing six performers to fall to the net below. The second was when a horse fell at the turn and barely avoided rolling on the woman rider.

Joseph Berga, of the 101 Wild West, is reported ill at a hospital in Des Moines, Ia.

Births

FRIEDLANDER.—A son to Mr. and Mrs. Abraham Friedlander (Kathleen Kinsola), in New York, Sept. 2.

Deaths

BOSTOCK—WEHRLE.—James Gordon Frederick Bostock to Anna Wehrle, in New York, Sept. 20.

DERTHICK—SCOTT.—Wallace J. Dearthick to Marcella Scott, in Seattle, Wash., Sept. 17.

FRIGENSEN—RUSS.—Edwin G. Frigensen to Flora Russ (Ruth Elton), in Newark, Sept. 20.

HARRIS—TOWLE.—C. Mitchell Harris to Ruth Towle, in New York, Aug. 24.

IRVING—COOPER.—Alexander Duer Irving to Katharine McDowell Cooper, in Stony Creek, Conn., Sept. 20.

KALMAR—BROWN.—Albert Kalmar and Jessie Brown, in San Francisco, Sept. 20.

LEACH—TRASK.—Thomas Leach and Marie Trask (Marie Blair), in Lynn, Mass., Sept. 20.

WILLIAMSON—LA VOIE.—Lawrence J. Williamson and Mabel La Voie, at Fort Madison, Ia., on Sept. 22.

Died

CHURCHILL.—John Churchill, 73 years old, in New York, Sept. 25.

CUNNINGHAM.—Henry J. Cunningham, in Montreal, Sept. 27, aged 88 years.

DAVIS.—Mrs. Rebecca Harding Davis, at Mount Kisco, N. Y., Sept. 20, aged 80 years.

DE BARRY.—Lottie De Barry, in Washington Grove, Ind., Sept. 19.

DELLINGER.—Rudolph Dellinger, in Dresden, Germany, aged 58 years.

INGRAM.—Henry D. Ingraham, 75 years old, in Worcester, Mass., Sept. 27.

HERROG.—Eugene Herrog, in New York, Sept. 24, aged 44 years.

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NEW YORK CITY
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PENCILED PATTEN.

Dr. Perin is now a member of the "Kiss Yourself Good-bye" Club. Just as this column said before, the "Doc" could tell everything except how long he was going to stay in vaudeville.

Things one seldom sees nowadays: An act that is booked up. An author who never wrote a failure. An actor who isn't "going better now than he ever did in his life." A truthful vaudeville agent.

Why do girls in novels always "display a row of even white teeth," have "small, white shapely hands" and "pretty blue eyes"? Some day some writer is going to describe his heroine different and they won't publish his book.

Lee Harrison, he of the "who's who" column and genial smile, opened in Philadelphia recently in Up and Down Broadway. Barney Bernard and Lee did their vaudeville act and the city of Quakers (who made oatmeal boxes famous) just laughed their heads off. There is "much class" to these two laugh looseners.

The baseball season will soon be over, which means it's going to be hard for actors to get work. There are about seven ball tossers preparing acts already.

If you want to get a first-rate blackface make-up, ride from Boston, Pa., to Philadelphia on the Pennsylvania Railroad.

On one page of a certain magazine, right after each other, the following advertisements appear: "Learn Plumbing—Big Pay, Short Hours"; "Learn to Write Advertisements"; "You Can Write a Short Story"; "Learn Jewelers' Engraving"; "Study Law at Home"; "Big Pay, Civil Service"; "Why Not Be an Artist"; "Shorthand in Thirty Days"; "How to Run an Auto"; "Be an Actor"; "Cornet Lessons by Mail." When suckers keep falling for bunk like this you can't blame some people for dodging hard work. It beats vaudeville, don't it?

Say, isn't it nice on a train to sit next to persons that insist upon telling you who they are and what they do, while you're trying to get fifteen cents worth of reading out of a magazine that's worth about a nickel. A fellow who sold carpets did a monologue for me that lasted from Philadelphia to New York one day last week.

Bill Marcart, of Marcart and Bradford, told Harry B. Lester at the Alhambra the other week to cut out the combination underwear gag he tells in his act, saying he "wrote it twenty years ago." You must have been a wonder to write that twenty years ago. Bill, when combination underwear has been in existence only about ten years. And then again, Bill, speaking of stuff that's been done before, look over your own act.

The Battle of Beck is still on. General Albee and the Baron are still skirmishing. It is believed, while Major Casey is just sawing wood. Napoleon Brianger is not saying much, but the wise ones think the king of the legit. knows something on the Insurgent Morris side of the question. On with the dance, and let the joy be unblended.

Money circulation note: Harry Lauder's visit to the country is uncertain.

Rice and Old Shoe Notes: Bert Kalmer and Jessie Brown, of the vaudeville team of the same name, were married in Frisco. Claude Bostock, of Hennessy and Bostock, the vaudeville agents, was married to Irene Dillon a few days ago. Good luck to all of you! Next!!!

The U. B. O. are now going to book Midways. Is anything safe any more? The cafes that use entertainers (who also serve as waiters) will be next, maybe.

And still those Russian dancers come. Is there anybody left in Russia?

Ella Wheeler Wilcox refused a vaudeville offer tendered by Alf T. Wilton. Thank you, Ella, thank you! Every one can still go to a vaudeville show without feeling nervous.

It's too bad there are no prizefighters in training at present. A lot of vaudeville actors don't know what to do with themselves.

Blossom Seeley comes from the West. She opened at the Warburton, Yonkers, recently. She sings coon songs. When she plays in New York she will be a riot. Rather a broad statement, what? But you'll see I'm right.

Actors may come and actors may go, but films reel on forever.

THOMAS J. GRAY.

CURRENT VAUDEVILLE BILLS.

American: John Lawson and company in The Monkey's Paw, by W. W. Jacobs and Louis N. Parker; Jessie Broughton, James J. Morton, Harry and Irving Cooper, Johnston Clark, Five Musical MacLarens, La Fra, Arthur Dunn and Marie Glasier.

Hammerstein's: McIntyre and Heath, Maggie Cline, Ben Welch, Harry Green, Hedger Brothers and Jacobson, Gus Edwards, Song Revue, Kessler and Lee, Shield and Rogers.

Fifth Avenue: Fannie Ward, James Young, Billy Gaston and Isabelle D'Armond, Big City Four, Vernon, Bobby Pandur and Brother, Camille Trio, Amoros Sisters, Cole and Johnson.

Colonial: Karno's Comedians, Rigoletto Twin Brothers, Wilbur Mack and Nella Walker, The Three Leightons, Albert Whelan, Hymack, Mack and Marcus, B. A. Rolfe's musical offering, The Courtiers.

Alhambra: Homer Mason and Marguerite Keeler, Edwards, Van and Tierney, Goleman's Dogs and Cats, Avon Comedy Four, Bedini and Arthur, Irene Dillon, Four Readings, Musical Johnstons, Rooney and Bent.

Bronx: La Pia, The Great Howard, James

and Sadie Leonard and company, The Devil, the Servant and the Man, Avery and Hart, Otto Brothers, Stanley and Norton, Berry and Berry, Jesse L. Lasky's On A Housetop.

GERALD GRIFFIN IN VAUDEVILLE.

Gerald Griffin and company appeared in vaudeville last week at Union Hill and are this week at Lynn, Mass., in a condensed version of Other People's Money, in which this sterling actor was formerly very successful in vaudeville. Mr. Griffin expects soon to appear in New York in the play.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Allison, Mr. and Mrs.—Lyric, Mobile, Ala.
Amoros Sisters—Fifth Ave., N. Y. C.
Arlington Four—Shubert's, Utica, N. Y.
Artola, Jack, Duo—Orpheum, Los Angeles, Cal.
Avery and Hart—Bronx, N. Y. C.
Avon Four—Alhambra, N. Y. C.
Baxter, Sidney—Orpheum, Nashville, Tenn.
Bayer, Nora, and Jack Norworth—Shea's, Buffalo, N. Y.
Beban, George—Orpheum, Minneapolis, Minn.
Bedini and Arthur—Alhambra, N. Y. C.
Belmont, Joe—Holliday, Eng., Queens, Poplar, 10-15, Maldenstone 17-22, Arlington 24-29.
Bergere, Valerie, Players—Grand, Pittsburgh, Pa., Maj., Johnstown, Pa., 10-15.
Berry and Harry—Bronx, N. Y. C.
Bever, Sam—Orpheum, Ogden, U.
Big City Four—Fifth Ave., N. Y. C.
Bison City Four—Orpheum, Los Angeles, Cal.
Breen, Harry—Hammerstein's, N. Y. C.
Broughton, Jessie—American, N. Y. C.
Camille Trio—Fifth Ave., N. Y. C.
Carson and Willard—Shea's, Buffalo, N. Y., 10-15.
Cline, Maggie—Hammerstein's, N. Y. C.
Cole and Johnson—Fifth Ave., N. Y. C.
Connelly, Mr. and Mrs. Ervin—Orpheum, Los Angeles, Cal., 26-Oct. 8.
Cooke, Miss, Roithert and Sommers—Central, Dresden, Ger., 1-31.
Cooper, Harry and Irving—American, N. Y. C.
Courtiers, The—Colonial, N. Y. C.
Crane, Mr. and Mrs. Gardner—Chase's, Washington, Colonial, N. Y. C., 10-15.
CRONIN, WILLIE, and BLANCHÉ DAYNE—Orpheum, Omaha, Neb., Maj., Ogd., 9-Nov. 5.
Cunningham and Marion—Maj., Johnstown, Pa., Grand, Pittsburgh, Pa., 10-15.
Dale and Boyle—Orpheum, Minneapolis, Minn., Orpheum, Duluth, Minn., 9-15.
Daly's Country Club—Orpheum, Minneapolis, Minn., Bluff, Duluth, Minn., 9-15.
Davis, Edwards—Orpheum, Des Moines, Ia., Orpheum, Kansas City, Mo., 9-15.
Dean-Ort Sisters and "Shoot" Gallagher—Grand Family, Fargo, N. D., Maj., La Crosse, Wis., 9-15.
Devil, Servant and Man—Bronx, N. Y. C.
De Witt, Burns and Torrance—Scala, Copenhagen, Denmark, 1-31.
Dillon, Irene—Alhambra, N. Y. C.
Dinkelspiel's Kamas—Orpheum, Oakland, Cal., 3-15.
Doherty Sisters—Orpheum, Portland, Ore.
Don, Emma—Grand, Portland, Ore.
Drew, Frankie—American, Omaha, Neb.
Duncan, A. O.—Orpheum, Sioux City, Ia., Grand, Indianapolis, Ind., 10-15.
Dunn, Arthur, and Marie Glasier—American, N. Y. C.
Edwards, Van and Tierney—Alhambra, N. Y. C.
Ewen and Prince—St. Joseph, Mo., 9-15.
Fay, Two Coleys and Fay—Chase's, Washington, D. C.
Fentelle and Vallorite—Orpheum, Memphis, Tenn., Orpheum, New Orleans, La., 9-15.
Gaston, Billy, and Isabelle D'Armond—Fifth Ave., N. Y. C.
Glose, Augusta—Orpheum, Seattle, Wash., Orpheum, Portland, Ore., 10-15.
Gordon and Marx—Keith's, Phila.
Granville, Bernard, and Wm. F. Rogers—Orpheum, Kansas City, Mo., 9-15.
Gus Edwards' Song Revue—Hammerstein's, N. Y. C.
Harris and Randall—Hipp., Charleston, W. Va.
Hasty, Charles—Maj., Little Rock, Ark.
Hawley, Fredrick—Hathaway's, New Bedford, Mass.
Hayman and Franklin—Hipp., Ipswich, Eng., Shoreditch, London, 10-15. Palace Burnley, 17-22, Hipp., Wigan, 24-29.
Hayward and Hayward—Orpheum, Des Moines, Ia., Orpheum, Sioux City, Mo., 10-15.
Hedger Bros. and Jacobson—Hammerstein's, N. Y. C.
High Life in Jali—Orpheum, Oakland, Cal.
Howard—Bronx, N. Y. C.
Hymack, Mr.—Colonial, N. Y. C.
INGRAM, BEATRICE—Orpheum, Boston, Pa.
Innes and Ryan—Gaiety, Galveston, Ill.
Jennings and Renfrew—Temple, Detroit, Mich.
Temple, Rochester, N. Y., 10-15.
Johnstons, Musical—Alhambra, N. Y. C.
Kaufman, Reba and Inez—Folies Bergere, Paris, Fr., 1-31.
Karno's Comedians—Colonial, N. Y. C.
Kelcey, Herbert, and Edna Shannon—Maj., Chicago.
Kessler and Lee—Hammerstein's, N. Y. C.
La Pia—Bronx, N. Y. C.
Lawson, John—American, N. Y. C.
Leightons, Three—Colonial, N. Y. C.
Leonard, Jas. and Sadie—Bronx, N. Y. C.
Libbey, Laura Jean—American, Chicago.
Luce and Luce—Orpheum, Ogden, U.
McCormack, Frank—Folies, Hartford, Conn., 10-15.
McCullough, Carl—Maj., Kalamazoo, Mich.
McDowell, John and Alice—Orpheum, Lima, O.
McIntyre and Heath—Hammerstein's, N. Y. C.
Mack and Marcus—Colonial, N. Y. C.
Mack, Wilbur, and Nella Walker—Colonial, N. Y. C.
Marke, Dorothy—Portland, Me.
Mason, Homer, and Marguerite Keeler—Alhambra, N. Y. C.
Millman, Eric—Schumann's, Frankfurt, Ger., 1-15, Central, Nuremberg, 16-31.
Mitchell and Cain—Empire, Newport, Wales, Coliseum, London, Eng., 10-15, Empire, London, 17-22.
Montgomery, Ray, and Healey Sisters—Mary Anderson, Louisville, Ky., Maj., Milwaukee, Wis., 8-15.
Morton, James J.—American, N. Y. C.
Night With the Poets—Hipp., Martine Creek, Mich., Bluff, Jackson, Mich., 10-15, Bluff, Anaconda, Mont., 13-15.
Nones, Ed—Lyric, Dayton, O.
Nugent, J. C.—Orpheum, Ogden, U., Orpheum, Salt Lake City, U., 9-15.

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V.C.C. THE TALL TALE TELLER

On the Housetop—Bronx, N. Y. C.
Otto Brothers—Bronx, N. Y. C.
Pandur, Bobby, and Brother—Fifth Ave., N. Y. C.
Pope and Dog "Uno"—Lyric, Mobile, Ala., Maj., Milwaukee, Wis., 9-15.
Readings, Four—Alhambra, N. Y. C.
Red Bros.—Lyric, Mobile, Ala., Maj., Birmingham, Ala., 10-15.
Rigoletto Bros.—Colonial, N. Y. C.
Ritter and Foster—Hansa, Hamburg, Ger., 1-31.
Rocamora, Suzanne—Orpheum, Denver, Colo.
Rockway and Conway—Maj., Dallas, Tex.
Rooney, Pat, and Marion Bent—Alhambra, N. Y. C.
RYAN, THOS. J.—RICHFIELD—Orpheum, Denver, Colo., 2-15.
SABEL, JOSEPHINE—Main St., Peoria, Ill., Grand Rapids, Mich., 9-15.
Scott and Wilson—Maj., Seattle, Wash.
Shields and Rogers—Hammerstein's, N. Y. C.
Singing Girls, Three—Maj., Ft. Worth, Tex., Maj., Dallas, Tex., 9-15.
Semers and Storke—Rush Temple, Chicago, Orpheum, Chicago, 10-15.
Stanley and Norton—Bronx, N. Y. C.
VAN, CHARLES and FANNIE—51 E. 14th St., Brooklyn, N. Y.
Van Hoven—Keith's, Boston, Mass., Keith's, Phila., 10-15.
Vernon—Fifth Ave., N. Y. C.
Welch, Ben—Hammerstein's, N. Y. C.
Wentworth, Vesta and Teddy—Orpheum, Minneapolis, Minn.
Whelan, Albert—Colonial, N. Y. C.
Whitford, Annabelle—Temple, Rochester, N. Y.
Williams and Stevens—Dorcy, Conn., 9-15, Stamford, Conn., 9-15.
Young, James—Fifth Ave., N. Y. C.

PARKS AND AIRDOMES.

The Vassar Ladies' Band played large business Aug. 25-29 at Oak Dale Park, Ballins, Kan. Ferrullo and his band Sept. 15-19 was pronounced by many to be the best ever there.

At the Fort Scott, Kan., Air dome (Harry Erlich) the De Armond Sisters in Thorne and Orange Blossoms, Princesses of the Pawnee, California, Beverly Girl, and To Be Buried Alive Sept. 19-24 to big business here during the past summer. In the headline attraction among the park's usual attractions, while twelve acres of exhibits furnish much entertainment.

The Missouri Valley Fair and Exposition, which opened a sixteen days' run at Electric Park Sept. 24 at Kansas City, Mo., is just about the biggest thing in the fair line that Kansas City has ever known. Ferrullo's Band, which scored heavily here during the past summer, is the headline attraction among the park's usual attractions, while twelve acres of exhibits furnish much entertainment.

At Alexandria, La., the Allagawandair Air dome (P. E. Rowland), the Curtiss Comedy company Oct. 19-25 played to packed houses and pleased. Company will continue Oct. 25-1.

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(J. H. Watson); Watson and Marjorie's marriage opened to good results.
FRANKFORD CAPITAL THEATRE (H. W. Watson); Varsity and Pique Sept. 19-26; pleasant box houses. The Man on the Box 27; large and well pleased audience. Casino Girls 1.
EVANSVILLE-WASHINGTON OPERA HOUSE (Bassett, Frye and Frank); Lynne Howe Sept. 19 to full capacity.
SOMERSET-GEM (Thatcher and Widmoe); The Man on the Box Sept. 27.

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Madame Sherry

Edna Abarhamelli, with Ralph C. Hers

Book by Otto Henschbach.
Score by Karl Henschbach.
Staged by George W. Lederer.

LOUISIANA. NEW ORLEANS.

Ida St. Leon and Willard Robertson Divided
Week's Honors—Good Vaudeville Offerings.

Ida St. Leon, with Ida St. Leon as the
leading attraction, was the drawing card at the Tulane
theatre. Miss St. Leon was well suited to
her role, leaving nothing to be desired either in
personality or ability. Willard Robertson an-
nounced the role of the minister realistically and
convincingly and divided honors with the star.
The audience of the others in the cast were in
the work of the principals.

On Monday, Sept. 25-1. Lulu's Husbands
at the Tulane. Lulu King in the bright central
role. In the cast, P. Owen Baxter, Jack Nor-
man, Les Allen, and Miss Louise Demp-
sey were effective in the cast. Dustin Varman

Ida St. Leon presented St. Elmo at the Crescent
theatre. Martin L. St. Leon was very acceptable
in the title role and Beatrice Worth, his prin-
cipal, did splendidly. The balance of
the cast were satisfactory and the play was
well received. Happy Hogan in 3-4.
Ida St. Leon at the St. Charles Orpheum
presented a new comedy, "The Balance of
the World," a comedy of ability. Mr. and Mrs. Al-
len in their sketch entitled "The Singer and
the Singer" were well received. Pope and his doz-
ens for other in the cast in their work. The
audience continues popular.

The American Music Hall, with vaudeville as
the policy of the house, opens

ALEXANDRIA—RAPIDES THEATRE (F.
Baldwin). Tim Murphy in Mr. Opp Sept.
10. Big business; fair. Sidney Drew in Billy;
good house; immensely pleased. Duncan (hyp-
notist) 9-14. Ishmael 18. Girl from U. S. A.
Lulu's Husbands 21. Cat and Fiddle 23.
The Casino Girl co. 24. Field's Minstrels 30.
The Best Film 31.

LAFAVETTE—JEFFERSON (C. M. Par-
son). Season opened with Tim Murphy in
Mr. Opp Sept. 19; good co. and business. Wil-
son 20; very good co. and business. Ishmael
21. Beulah Nov. 6. Going

LAKE CHARLES—ARCADE THEATRE
(White). Opened with Sidney Drew in
Billy Sept. 22; co. very good; S. R. O. Wild-
son 27. ITEM: Opening of the New Arcade
Theatre brought out the largest crowd that ever
visited a play in this city.

NEW IBERIA—ELKS (J. Schorr). Season
opened with Willyse Sept. 28. Matinee and
night. To good business; excellent co.; delighted
audience. Elks and Ten College Girls 4.
Miss Man T. Ishmael 10.

MAINE.

LEWISTON—EMPIRE (J. A. O'Brien). The
Midnight Sons Sept. 21. 22; all that has been
claimed for it and deserved. Bachelors
The Blue Moon 23; good co.; fair house. Pali-
cay's Comedians 24-27; playing The Auto Girl
and The Explorers; good co. and houses. The
Widow 28. The City 30. 1. William
Hunt in The Man from Home 6. The County
School 8.

BANGOR—OPERA HOUSE (F. A. Owen).
From Daniels in The Belle of Brittany Sept.
24. To fairly good and pleased audiences.
John Grayson, supported by an excellent co., as
usual, opened 26 for week with When Knight-
hood Was in Flower; good house. The Man
from Home 3. The City 5.

BREUNSWICK—TOWN HALL (H. J.
Givens). Lovell's Concert co. Sept. 12.

MARYLAND.

CUMBERLAND—MARYLAND (W. L. Mc-
Gray, mgr.). Al. H. Wilson Sept. 30; good
co. to fair returns. The Casino Girls in Smiling
Island was given its premiere 22; the produc-
tion was greeted by a small audience; principals
stood out only fair, the dialogue clean and the
music at times tuneful; the co. came direct from
New York. The Soul Kiss, with Mabel Gilmore
as the dancer, underlined 28. John W.
Vogel's Minstrels 1. ITEM: Alamo J. Cope,
3 long boy who is connected with Charles W.
Harris's Theatre, Hagerstown, spent 27 in the
city. The annual Cumberland Fair and Horse
Show Oct. 4-7.

ANNAPOLIS—COLONIAL (Fred W. Falk-
ner). Myrtle-Harper Stock co. Sept. 30-1
opened with His Last Dollar to capacity busi-

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24 YEAR

H. B. Warner

Alias Jimmy Valentine

new. Other plays: Captain Clay of Missouri.
Fala. One Girl in a Thousand. and Last River.
to good business. Little Homestead 8. Vogel's
Minstrels 8. Royal Slave 12. Polly of the
Circus 18.

HAGERSTOWN—ACADEMY (Charles
W. Boyer). Soul Kiss Sept. 27. Matinee and
night; good house and business. Station's U.
T. G. 28. Matinee and night; the usual crowded
house greeted them and fair production. Van-
dell and pictures 8-5 (except 5). Vogel's Min-
strels 8, matinee and night.

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From the French.

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Week
Oct. 10

MADAME X

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THREE WEEKS

Week Oct. 10—OUR NEW MINISTER.

MADE TOWNLEY.

Mace Townsley, for twenty-four years manager of the Music Hall, Crawfordsville, Ind., has retired. Mr. Townsley received his preliminary training in the theatrical business under George Dixon, who at one time, about thirty years ago, controlled the situation in Indianapolis, being manager of the only three houses there, the English, the Park, and the Grand. Mr. Townsley's wide acquaintance among people of the stage went far toward giving Crawfordsville some of the best productions of recent years. Although only a city of 8,000, Crawfordsville has seen at the Music Hall such stars as Lawrence Barrett, Richard Mansfield, J. K. Emmett, Mrs. D. P. Bowers, Modjeska, Frederick Ward, and Sothern and Mariwae. He has received several flattering offers to re-enter the theatrical business, but he intends to take a long rest, traveling in the West and Northwest, before coming to a decision. George H. White, who owns the Princess vaudeville theatre in Crawfordsville, has taken the management of the Music Hall.

FREDERICK.—NEW CITY OPERA HOUSE (Pearce and Schock): Soul Kiss Sept. 26; good, to good business. Clark Brothers, Sanford and Darlington, with motion pictures, 27-1.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Wolf Sept. 24, matinee and night; co. a good one, and piece presented in a very satisfactory manner. John M. Kline and Rockville Fellows were excellent in the two leading characters. Paula Wilkes did well. Leon Paul was fine, and Milton Mason, Jr., and Harver A. Cassidy did well. The Blue House 30-1. Wright Lorimer in The Shepherd King 3-5. Frank Daniels 7. Annie Laurie 12. —**SAVOY** (Irving Hamilton, res. mgr.): Under the new management the season opened 26 with the following strong bill to large attendance: The Three Richmonds in The New Puppet, American Four, Leon Rogers (a big hit), Three Ernesto Sisters, Simon Basalari, Four English Boobies, Dean and Price, and Sharo and Turk. —**ITEMS**: By arrangements completed 26, Louis M. Ross, manager of the Bijou and Premier theatres, has assumed charge of the local management of the Savoy theatre which opened 26 as a vaudeville house. The news comes as a great surprise to those interested in theatrical matters here, as it was announced that Michael B. Sherry would run the house as he has for several seasons past catering to vaudeville. Booking will be through Marcus Love. —**George Wiley** will look after the Oahu interests of the Savoy, as formerly, F. V. Peterson, business manager of The Blue House, was a caller. —**Manager Hamilton** has retained all of Mr. Sherry's attaches, including Leo Schabas' Orchestra, Will Manning, and William Dillon. —**Manager Charles E. Cook's** retirement from the Savoy was much regretted by his many friends. —**Mrs. J. Murray**, business manager of The Shepherd King, was in town 24, and was entertained by J. Fred Miller. —**L. M. Ross** has been appointed manager of the Orpheum theatre, Boston, Mass. —**W. F. GEE.**

HAYDENHILL.—ACADEMY (J. A. Sayer): The Merry Widow Sept. 23 gave the satisfaction to large house. The City 23, 24 proved to be the strongest dramatic offering of the season so far; three small houses; Edwin Caldwell as Hancock carrying off the chief honors; Sam Hardy as George Hand, Jr., deserves special mention; the remainder of the cast excellent throughout. The Midnight Song 26 at tonnet price drew well and pleased; put on in the same manner that made it so popular in Boston; cast excellent; Alma Youlin being the bright star.

WORCHESTER.—THEATRE (J. F. Burke): Raymond Hitchcock in capacity houses Sept. 23, 24. The Climax 26 presented by J. M. Weber, with Ann Swinburne as the pupil; Carney Orlie made a hit with his piano playing; good business. A Girl of the Mountains 3-5. The Sound Up 30.—**FOLI** (J. C. Orville): Going Home was the offering by the Fall Street co., under the stage direction of Belle Lord; good business resulted. —**FRANKLIN** (J. R. Sheehan): Thurston, the magician, assisted by Beatrice Foster 26-1; fair business. The Smart Set 3-5.

NORTHAMPTON.—ACADEMY (B. L. Potter): Madame X Sept. 24, very good, to good attendance. The Midnight Song 26. Historic Deed depicted by J. Bennett and Moulton Stock co. 3-5. Madame Troubadour co. 6. The Mocking Bird 11. Chocolate Soldier 12. The City 13. Whitehead Strum Stock co. 17-23. John Meeks 24. Lyman Howe 25.—**CITY HALL**: The Weber Quartet 26 in excellent concert. —**ITEM**: Manager Potter has arranged for a late

train to permit Greenfield people to patronize the Academy.

PLYMOUTH.—OPERA HOUSE (Prime Magoni): Colonial Stock co. Sept. 22-24; fair co. and good business. Plays: St. Kimo, Monte Cristo, Dr. Jekyll and Mr. Hyde. A Girl of the Mountains 26. A very strong co. in repertory 3-5.—**ITEM**: It is reported that the Plymouth Theatre is to be leased to a Boston firm next month, for the sole purpose of motion pictures. Much regret is felt, as this will leave the town without any place for a professional play, and a place which formerly supported in a handsome manner a large opera house.

BROCKTON.—CITY (W. B. Cross): The Wolf Sept. 23 pleased good house; Rockville Fellows, John M. Kline, Milton Nobles, Jr., and Paula Wilkes deserve mention for good work. The Blue House 27; large and enthusiastic audience; Wanda Ladlow did excellent work, and James L. McCabe, John Dutton, and C. A. Coast deserve mention. William T. Hodge in The Man from House 14. Brockton Fair dates 4-7.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Wright Lorimer in The Shepherd King Sept. 26 pleased large house. Frank Daniels in The Belle of Brittany 3.—**HATEWAY** (John S. Vassar): Vanville to Society business 26-1.—**SHERRICK SQUARE** (F. J. Carroll): Good bill of vaudeville pleased big business 26-1.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): The Midnight Song Sept. 23, 24 pleased large house. The City 25, 26; good co.; fair business. Frank Daniels 1. The Merry Widow 2.—**SHERRICK SQUARE** (F. J. Carroll): Good bill of vaudeville pleased big business 26-1.

GLOUCESTER.—UNION HILL THEATRE (Lathrop and Tolman): The Avery Strong co. closed Sept. 24 to fair business. The Colonial Stock co. 3-5.—**ITEM**: George Quarter, of this city, has joined The Fortune Hunter co.

MICHIGAN.

GRAND RAPIDS.—POWERS (L. S. Billman): The Climax Sept. 23-24. Honey Boy Evans' Minstrels 25, 26. Ethel Barrymore in Mid-Channel 3. In November: The Comedians, Anne Pavlova, and Michael Morokhin. Russian Dancers.—**MAJESTIC** (Orin Stair): Mildred Holliday in Corli's Comedy 13-21. Volunteer Organist 23-24. George Sidney in The Joy Rider 25-26; pleased good business. Max Bloom in A Winning Mile 29-1; good business; good production; a hit. Beverly 2-3. Hal Held in The Anticipation 3-5. The Lion and the Mouse 9-12.—**THE GARRICK THEATRE** Stock co. in presenting melodrama with weekly change of bill to good business.

FLINT.—STONE'S (A. C. Page): Stone's Theatre Stock co. in The Call of His Mate Sept. 26-27; good bill and very good business. George Evans and his Honey Boy Minstrels 30.—**GARRICK** (J. C. Harris): The People's Stock co. in good attraction and big business. The management of the People's Stock co. has ordered special scenery and costumes for the production of Camille, to be played 3-9.—**BIJOU** (Frank Brice): The house of good vaudeville, playing five big acts and doing excellent business.

KALAMAZOO.—FULLER (W. J. Donnelly): George Sidney in Joy Riders Sept. 23, matinee and evening; pleased fair business. The Climax 26; good co.; light house. George Evans' Honey Boy Minstrels 27 delighted capacity house; Mr. Evans being a great local favorite. Beverly 1. Himmelsin's Stock co. 3-15.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): The Volunteer Organist Sept. 26 to crowded house. Farwell tour of Rose Melville in Six Hopkins 23. The Girl in the Barracks 3. The Traveling Salesman 13. Lyman Howe 15. Vanda Knox and Her Girls 24. Tilly Olson 25.

ANN ARBOR.—WHITNEY (A. C. Abbott): Ethel Barrymore in Mid-Channel 3. George Evans and his Honey Boy Minstrels 4. Robert Hilliard in A Fool There Was 7. Fight pictures 8.—**ITEM**: The Majestic Theatre (vaudeville) opened Sept. 26, under management of Arthur Lane, and is doing capacity business.

ADRIAN.—CROWWELL OPERA HOUSE (C. D. Hardy): The Girl That's All the Gaudy Sept. 26; fair business and satisfaction. Rose Melville in Six Hopkins 27; very large house and gave perfect satisfaction. The Climax 28. Nancy Boyer in Pale 29.

ALPENA.—TEMPLE THEATRE (W. B. Robertson): Germania, the Wizard, and on Sept. 23; finest attraction this season; small but appreciative audience. Germania excellent, and Ruby Brothers Quintette (musical) made a big hit. The Bowery Detective 24.

CALUMET.—THEATRE (John D. Gaudin): Pierce Associated Players Sept. 19-24 to fine business; entire satisfaction. Daddy and the Girls 25, matinee and evening. The Lottery Man 30. Germania, the Wizard, 26, including the famous Ruby Quintette.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): Daddy and the Girls Sept. 24; fair co. and good business. Managing Mildred 27. Volunteer Organist 28. Mrs. Wigm of the Cabbage Patch 3. My Wife's Family 15. Is Marriage a Failure? 19.

PORT HURON.—MAJESTIC (J. W. Brennan): The Cow Puncher Sept. 24 failed to please light business. Fighting Parson 1. A Winning Mile 2.—**CITY** (Sam Hartwell): George Evans' Honey Boy Minstrels 3. Traveling Salesman 6. Bowery Detective 10.

READING.—OPERA HOUSE (J. W. Pool): W. F. Mann's Fighting Parson co. Sept. 23 gave best of satisfaction to light business; would get a full house with a return date this season. U. T. C. 14.

MINNESOTA.

ST. PAUL.

Bills Burke Captivated Large Audiences—
Geoffrey Stein Made Big Hit.

Bills Burke in Mrs. Dot captivated large audiences at the Metropolitan Sept. 18-21. The Girl from Rector's, colored excellent business 22-24. William Hoffer scored as Mabou. The Girl in the Taxi 25-1 pleased audiences of good size. The Girl of My Dreams 2-5. The Third Degree 6-12. Ethel Barrymore 13-15. The Shambler City 16-21. Geoffrey C. Stein made a great hit as Hansson. Hackett and M. H. Harriman also deserve credit for effective productions. Lulu's Husband 22 proved to be the funniest farce of the season. Due largely to the efforts of these clever farceurs, Mabel Barrison, Harry Cooper, and Edward Hagan. The Midnight Song 29-1. Stella Tracy, Maud Lambert, George Monroe, and

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Harry Fisher were favorites in the big cast. Madame Nashova 3-5. The Red Mill found favor with Grand patrons 19-24. The Little Dutch Kidnies made the hit of the performance. The Right of Way, with a co. including Hallett Thompson, George Turner, and Arline Hackett to good business 25-1. The Titled 3-5. Headlined at Red dates 9-15. Vaughan Gliner 16-22. The Roary 23-25. Beulah Foster 30-5.

McKee Rankin, Lionel Barrymore, and Doyle Rankin in The White Slave at the Orpheum 15-24 again demonstrated that a dramatic sketch, entirely without comedy, can be appreciated with intense interest by vaudeville audiences. Gus Edwards' School Boys and Girls in the headliner 26-1.

JOSEPH J. PYSTER.

WINONA.—OPERA HOUSE (O. F. Burlingame): Margaret Anglin Sept. 20 in The Awakening of Helena Ritchie pleased large audience; excellent co. Just a Woman's Way 25 to good business. Chaucer's Dream 26. Flora De Voss 3. Port of Missing Men 4. The World and a Woman 5.—**ITEM**: Miss Anglin was so pleased with the river that she went to La Crosse by motorboat.

THREE RIVERS FALLS.—AUDITORIUM (G. Halverson): Prince of Sweden Sept. 24; large business; poor co. A Pair of Country Kids 27; good satisfaction to good business. On the Kennebec 3. Glasgow Select Choir 16. Across the Great Divide 12. Joshua Simpkins 17. Paid in Full 25.

AUSTIN.—GEM (W. J. Mahan): Morgan Stock co. Sept. 18-24, pleased very good house. Presented Ross of S. Ranch. The Girl He Loved. Soldier's Sweetheart. Midnight in Chinatown. On the Inside Track. The Ku Klux Klan, and The Cry Baby. Port of Missing men 1.

MISSOURI.

KANSAS CITY.

The Fourth Estate Well Received—Louis Kelsa
Featured in The Honeyman Trail.

The Fourth Estate was the shubert offering Sept. 25-1 and found favor with good and excellent success. Charles Waldron as Wheeler Brand and Selma Johnson as Judith Bartelmy bore the burden of the story well, their big scene in the last act being an exceptionally fine piece of work. Miss Johnson showing unusual emotional ability. For the supporting cast, George Thompson as Michael Nolan was instant favor, while E. J. Ratcliffe, Clarence Herington, Tom Hadeney, Joseph Woodbury, Harriet Ross, and Hilda Gude Benson carried other principal parts. The Traveling Salesman 3-5.

The Willis Wood had The Girl from Rector's 26-1, evening to big business. A rapid-fire farce of more than ordinary merit, presented by a co. of clever entertainers, formed a combination not to be missed and proved to be one that pleased immensely. Dorothy Arville in the title part was a decided hit, charming humor, however, with Harry Hodge, as Michael Nolan was instant favor, while E. J. Ratcliffe, Clarence Herington, Tom Hadeney, Joseph Woodbury, Harriet Ross, and Hilda Gude Benson carried other principal parts. The Traveling Salesman 3-5.

The Honeyman Trail was the attraction at the Grand 26-1 and the big hit scored by this admirable musical comedy here last season promises to be duplicated. Louis Kelsa is featured and does splendidly in the leading comedy role. Others who deserve mention are Arline Selig, Fred Wythe, Irene Calkins, Carl George, Charles Benavise, Clara Dalton, Rosa Glides, and Lew Lawson. The production was most attractively staged and costumed. The Flirting Prisoner, with Harry Hodge, is announced for a return engagement 3-5.

The Glimmer had a thrilling new melodrama 25-1, entitled The Live Wire, which was well received by large audiences throughout the week. The play is one of life and action, without the customary murders of the usual melodrama, and this feature did not seem to be regretted by those in attendance. A capable co., of whom Dorothy Smith, Karl Hewitt, Harvey Hayes, and Francis Pierlot were the principals, carried the action to successful ends and won enthusiastic applause. The play was well staged. The Port of Missing Men 2-4.

The usual good bill at the Orpheum 25-1 was headed by Marion Murray and co. and the Five Olympians, while the Della-Rodacy Troupe, Ed. Pennel and Lena Tyson, Nellie Nichols, the Carson Brothers, and Lyons and Yano were other numbers. Large audiences were well pleased. Minner's Americans held the boards at the Century 25-1, playing to a satisfactory week's business. A pleasing bill with strong olio features was well received. The World of Pleasure 3-5. The Dainty Dutchman in musical burlesque, held forth at the Garrett 25-1, opening to two big Sunday audiences. Joe Morris headed a co. of merit. Columbia Burlesques 3-5.

The Empress had Tim McManis's Night Fall-man Porter Marks as the headline offering of a good bill 25-1 that also included the Fox Brothers, Hanson Merrin and Louise Earl, Pere and Wilson, Mendana Phillips, and the Holdsworths, all pleasing.

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The Columbia, in Kansas City, Kan., had The Girls and Girl as a feature of an extraordinary bill 25-1. Business good.

Ferry Kaley, a former Kansas City, was in the city this week in charge of The Honeyman Trail co.

Mendana Phillips, at the Empress this week in another Kansas City production, was in excellent good on the stage. Miss Phillips has proved to be many Kansas City friends that she has something more than a fair singing voice.

D. KENDY CAMPBELL.
POPULAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Fifty thousand dollars

DU BOIS.—AVENUE (A. F. Way): The
line, the place and the Girl Sept. 22 pleased
it-sized audience. Just Out of College 27;
edum business; co. good.

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GERTRUDE PERRY

LEADS—MARITANA, MY LADY, DIANA
Paul Casanova Co. In songs.

BELLEVILLE—OPERA HOUSE (H. F. Gorman): Yankee Doodle Boys Sept. 24; fair performance and house. William Lawrence in Uncle Davy Hobbins 8. 6.
RIDGWAY—OPERA HOUSE (Hyde and Powell): Just Out of College Sept. 28; fine performance; good house. House of a Thousand Candles 1.
MEADVILLE—ACADEMY (Ben F. Mack, mgr.): Quilley Adams Sawyer Sept. 23; very good co.; pleased big business. Murray and Mackay co. 5-6.
LATHROP—SHOWALTER (W. A. Showalter): The Last Trail Sept. 27; poor co. to good business. The Soul Kiss 2. His Perkins 13.

RHODE ISLAND. PROVIDENCE.

Marie Cahill in Jody Forger—Manager Bradstreet's illness closed the Imperial.

The Thief again made its appearance Sept. 20-1, but this time at the Empire at popular prices. Mr. Heenan's work was one bright feature. Thurston, the Magician 3-5.
Mrs. Mauricia Morichini occupies the honor berth at Keith's in a most pleasing revival. Charles Gild and co. present The Devil, The Servant and The Man, with satisfaction. Among the others are Willette Whitaker, Schiavone Troupe, Ernest Carr, Sully and Scott, and the Empire Comedy Four.
Frank Graham is at the head of Phil Sheridan's troupe of Marathon Girls at the Westminster 20-1. The bill is by far the best seen at the house this season; good business. Parisian Widows to follow.
Marie Cahill closed the week at the Providence Opera House Sept. 20-1, with her new musical comedy Jody Forger. The co. is large and includes a number of well-known artists in Truly Shattuck, Ethel Johnson, Arthur Stanton, Bert Baskin, James Carson, George Hoffman, Anna Fort, and Joseph Bentley. The Bohemian Girl for 3-5.
The Imperial has closed temporarily on account of the illness of Manager Bradstreet. The house will be opened, however, again when Mr. Bradstreet's recovery, with the same policy it has pursued during the present season.
H. F. HYLAND.

PAWTUCKET—KEITH'S BIJOU (David B. Huntington): The Bijou Stock co. in The Gambler of the West Sept. 20-1. The Opium Smugglers of San Francisco 5-6.

NEWPORT—OPERA HOUSE (Hills B. Holmes, mgr.): The Merry Widow Sept. 23; delightful as ever, to S. B. O. The Wolf 23 pleased fair house. The Blue Mouse 29.

SOUTH CAROLINA.

GREENVILLE—OPERA HOUSE (B. T. Whitman): Starkey's Players Sept. 19-24; excellent co.; pleased good business. Plays: A Country Boy at College, The Lady and the Burglar, His Only Child, Tempest and Sunshine, Why Girls Leave Home, Lena Rivers, and In the Hands of the Enemy. Music Hall Girl 24. Blanche Walsh in The Other Woman 27. Beniah 29. Coburn's Minstrels 1, matinee and night.

NEWBERRY—CITY OPERA HOUSE (Harvard and Baxter): Season opened Sept. 23 with Princess Chrysanthemum (local talent); fair, to good business. Starkey's Players 24-1. Coburn's Minstrels 5. Famous (hypnotist) 6-8. Human Hearts 20.

CHARLESTON—ACADEMY (Charles R. Matthews): The Soul Kiss Sept. 22 and matinee to fair business. The New Yorks 23, 24 made a great hit; paying business. Gentleman from Mississippi 25, 26.

COLUMBIA—THEATRE (F. L. Brown): Soul Kiss Sept. 19; fair, to fair business. G. Field's Minstrels 20; good, to record-breaking house. Blanche Walsh 28. New Yorks 29. Human Hearts 14.

FLORENCE—AUDITORIUM (F. Brand): A Gentleman from Mississippi Sept. 20; excellent co.; S. B. O.—ITEM: Thus far season's business has been big.

SPARTANBURG—HARRIS (Hertson and Reddick): The Merry Widow Sept. 22; fair business. Music Hall Girl 27; fair. Coburn's Minstrels 28; good performance and house.

ANDERSON—OPERA HOUSE (N. B. Sharp): J. A. Coburn's Minstrels Sept. 30.

SOUTH DAKOTA.

SIOUX FALLS—NEW THEATRE (Fred Beecher): The House of a Thousand Candles Sept. 18; good co. to good business. Harry Bulger in The Flirting Princess 25; excellent co. to a full house. Lyman Twins 28. Cast Aside 1. Fisher Stock co. 2.

TENNESSEE.

CHATTANOOGA—ALBERT (P. E. Albert): Lulu's Husband Sept. 23; pleased fair business.—BIJOU (O. A. Neal): Morning, Noon and Night pleased fair business 19-24. The Millionaire Kid 29-1.—LYRIO (O. A. Neal): The Climax 25, 27. M. Paul Casanova in The Three Musketeers, Don Cesar de Bazan, and A Rogue's Honor 30, 1.

NASHVILLE—VENDOME (W. A. Sheets): The Climax Sept. 19-24; good business during State Fair Week. A. G. Field's Minstrels 26, 27 pleased good houses.—BIJOU (George Hickman): The Millionaire Kid was the attraction 19-24. Lena Rivers 20-1. In Old Kentucky 3-5.

COLUMBIA—OPERA HOUSE (William Barker): Ruth Grey, mind reader, Sept. 20-1; big business. Margaret Anglin will open the regular season in The Awakening of Helena Richie 6.

BRISTOL—HARLING OPERA HOUSE (Harry Bernstein): The Man on the Box Sept. 30. Paid in Full 1.

TEXAS.

HOUSTON—PRINCE (Dave A. Wels): Tim Murphy in Mr. Op Sept. 23, 24 to excellent business. Sidney Drew in Billy 25, 26. Wildfire 26. Dandy Dixie Minstrels 31. Ishmael 34. Happy Hooligan 11. Dustin Farnum 13, 15. Warm weather does not seem to affect the attendance at this house.—MAJESTIC (Charles A. McFarland): Vaudeville, eight acts, 28, headed by Harry and Kate Jackson in spectacular sketch. Opus's Fanny: S. B. O. practically every performance since opening.—

DOXY (Maurice Wolf): Vaudeville and pictures to excellent business.—VENDOME: Stock: Hollingsworth Twins co. A Cowboy's Sweetheart 25-1. St. Kimo 2-8; fair co., to fair business.—PRINCESS: Vaudeville and pictures to good business.—EMPIRE: Hedford and enlarged; reopened 27 to S. B. O.; vaudeville and pictures.—ITEMS: Grant Simpson and Lulu McConnell headliners at the Mahette week of 19 proved such favorites that they have been booked to play here again week 9.—Damen and Pythias will be presented at the Prince 6, 7, under auspices of S. B. O.—Considerable interest is attached to the visit 30 of Henry H. Culbertson, a member of the Wildfire co. Mr. Culbertson is a nephew of Senator Charles A. Culbertson, of Texas.

FORT WORTH—BYERS' THEATRE (P. W. Greenwall): McFadden's Flats Sept. 24 more than pleased good business. Virginia Howell in Ishmael 29, 27. Tim Murphy in Mr. Op 30, 1.—MAJESTIC (T. W. Mahaly): Bill headed by Harry W. Fields and his School Kids delighted the business all week 19-24. Lulu McConnell and Grant Simpson, who are great favorites here, 26-1.—IMPERIAL (William Ward): Popular price vaudeville to good business.—ITEM: Sullivan and Constance have taken over the Royal, which has been dark for a year, and will present vaudeville, starting 17. Bookings will be on a par with their extensive Western circuit. Name of house will be changed to the Empress and G. V. Brown, of this city, will be local manager.

GALVESTON—OPERA HOUSE (Charles T. Brian): Gunning (magician) Sept. 19-18; good performance and business. Tim Murphy in Mr. Op 23 to well-filled house. Tim Murphy (return) 25; fair business. Dark 26-29. Sidney Drew in Billy 30. Wildfire 1. Ishmael 2. Down in Dixie Minstrels 3, 4. Happy Hooligan 10.—ITEM: The People's Majestic have not yet announced their plans for the season.

BAY CITY—GRAND (Oskar Korn): McFadden's Flats Sept. 19; fair; capacity business. Down in Dixie Minstrels 29. Smart set 30.—ITEM: Manager Korn is making many improvements in electrical effects and interior decorations.

MARSHALL—GRAND (W. J. Shivers): Will open with Black Patti 10.—ITEM: Manager Shivers has signed with the Am. Booking Exchange and a season of good business is expected under his able direction. House seats 500, and this city now has a population of 14,000.

AUSTIN—HANCOCK OPERA HOUSE (George H. Walker): Season opened with McFadden's Flats Sept. 19 to large house. Down in Dixie Minstrels 24, matinee and night; two good houses.

TERRELL—DREAM WORLD (E. V. Williams): The Marie Nelson co. Sept. 26-1 in The Gambler's Sweetheart to capacity.

TAYLOR—NEW OPERA HOUSE (E. R. Carridine): McFadden's Flats Sept. 20; big house.

VERMONT.

NEWPORT—LANE'S OPERA HOUSE (H. E. Lane): Paid in Full Sept. 15; excellent co.; pleased good house. The Final Settlement 20; good co.; fair house. Hom-Bur, the Mystic, 24.

VIRGINIA.

LYNCHBURG—ACADEMY (Jean Farmer): The New Yorks Sept. 14 pleased fair business. Paid in Full 27; fair co.; good business. The Stamped 29. Sins of the Fathers 30. Singers of Glenside 31.—ITEM: Under direction of Harry Fouts Stamberland 23, 24, by 500 amateurs best performance of kind ever seen here; special mention is due Madeline Shauer, Rosalie Franklin, George Wragg, U. L. Fand, and Robert Woodson.

WINCHESTER—AUDITORIUM (F. H. Hable): Grandstar Sept. 1; very good, to fine business. Human Hearts 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. New 'Way Down East' S. Vogel's Minstrels 11. Lyman Howe 18.—ITEM: This is the first appearance of an U. T. co. for twenty years, and the advance sale indicates capacity business.

RICHMOND—ACADEMY (Leo Wise): Blanche Walsh in The Other Woman Sept. 28 canceled. The Sins of the Fathers 24 to good business. Stamped 4.—BIJOU (O. L. McKee): School Days 20-1 pleased packed house. In Panama 3-5.

CLIFTON FORGE—MASONIC OPERA HOUSE (Goodwin and Donovan): Sins of the Father Sept. 29; very good business. The Stamped compelled to cancel on account of not being able to make a connection at Roanoke here. Man on the Box 7.

PETERSBURG—ACADEMY (Dan Reagan): Paid in Full Sept. 28; fair house; well pleased. Henshaw Grand Opera Concert co. 27; good house; pleased. Sins of the Father failed to appear 29. The Stamped 5.

ROANOKE—ACADEMY (Tom Spencer): Paid in Full Sept. 29. The Stamped 1. The Sins of the Father 3.—JEFFERSON (J. I. Schwartz): Vaudeville pleased good houses 20-1.

DANVILLE—ACADEMY (S. A. Schless): Jefferson De Angella in The Beauty Spot Sept. 27 pleased large business. Paid in Full 28.

COVINGTON—MASONIC (D. R. Mills): Opened with The Sins of the Father Sept. 26; small house; best offering ever here.

WASHINGTON. SEATTLE.

The Baker and the Russell-Drew Stock Companies Earned Praise—Personal Mention.

At the Grand the attraction was The Burgomaster Sept. 18-24, which drew audiences averaging satisfactory business. In the cast was a good representation of beauty and talent. One O. Weinberg served in the role of Peter Strumant. Phemie Lockhart, Julia Curtis, Etta Lockhart, Marion Mack, William Conley, Fred W. Baker, George McKinnon, Harry Hoffman, and others contributed to the fun and amusement. Dark 20-1. Arizona 3-5.
The Baker Stock co. at the Seattle appeared in an artistic presentation of My Wife 18-24. The Baker drew large and capacity houses. Ethel Clifton in the title role gave a clever delineation of the part. Joseph Galbraith conceived to advantage an leading man. In the cast were Beatrice Nichols, Fay Bainter, Ora Gardner, Marie Baker, Dan Bruce, William Dillon, J. Frank Burke, Maurice Darcy, and others. Same co. in Via Wireless 25-1.

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AT THE ARMY OF TIBERIUS (Glaser and Stair, mgrs.): Hockessin, N. Y., 3-8, Syracuse 5, Philadelphia, Pa., 10-15.
AT THE OLD CROSS ROADS (Arthur C. Alton, mgr.): Omaha, Neb., 3-3, Ft. Dodge, 15, Webster City 11, Ames & Des Moines 9-12, Iowa City 15, Potosi, Ill., 14, 15.
BABY MINE (Wm. A. Brady, mgr.): New York City 10-15, Buffalo 10-15.
BARRYMORE, ETHEL (Charles Frohman, mgr.): St. Paul, Minn., 13-15.
BELLAW, KYLIE (Charles Frohman, mgr.): Buffalo, N. Y., 3-8.
BEN-HUR (Joseph Brooks, mgr.): Atlantic City 10-15, Western, Delamater and Norris, mgrs.: Oneonta, N. Y., 5, Birmingham 5, Owens V, Watery 5.
BEYOND PARDON (John R. Price Amusement Co., mgrs.): Saratoga Springs, N. Y., 5, Cincinnati 10-15.
BILLS THE KID (Fred R. Headley, mgr.): Dubuque, Pa., 3-5, Hastings 6, Harrisburg 7, Bowtell 8, Saxton 10, Huntington 11, Houtdale 12, Marylandville 13, Butler 14, 15.
BLANCY, HARRY CLAY (Henry Pierson, mgr.): Baltimore, Md., 10-15.
BOB DETECTIVE (Eastern: H' Hilbourn, mgr.): Owosso, Mich., 6, Battle Creek 7, Pontiac 8, Port Huron 9.
BREWSTER'S MILLIONS (Al. Rich, mgr.): Wilkes-Barre, Pa., 3-5, Schenectady, N. Y., 3-5, Syracuse 10-15, Rochester 13-15.
BRICKS FALLIN' (Charles Frohman, mgr.): Chicago, Ill., 3-15.
CAMEO KIRBY (New Orleans, La., 3-8.
CANEW, MARY (E. G. Kingston, mgr.): Gouverneur, N. Y., 6, Bensenville 10.
CARTER, MRS. EMALIE (John Cort, mgr.): Hartford, Conn., 10-15.
CHICKEN (Stair and Havlin, mgrs.): Bayonne, N. J., 3-5, Paterson 5-8, Brooklyn, N. Y., 10-15.
CHINATOWN TRUNK MYSTERY: Brooklyn, N. Y., 3-8.
CITY, THE (Misses. Shubert, mgrs.): Pittsburg, Pa., 3-8.
CITY, THE (Co. 2): Spokane, Wash., 5, 8, Walla Walla 7, North Yakima 8, Tacoma 9, 10.
CLIMAX (Joseph M. Weber, mgr.): Hartford, Conn., 8-9, New London 10, New Britain 11, Middletown 12, New Haven 13, 14.
CLIMAX (M. Weber, mgr.): New Orleans, La., 9-15.
COMMUTERS (Henry B. Harris, mgr.): New York city Aug. 12—Indefinite.
OON AND CO. (Henry W. Savage, mgr.): New York city Sept. 10—Indefinite.
OON AND CO. (David Belasco, mgr.): New York city Oct. 4—Indefinite.
COUNTRIES, GATHERING (Stair and Havlin, mgrs.): Cleveland, O., 3-5.
COUNTRY BOY (Henry B. Harris, mgr.): New York city Aug. 10—Indefinite.
COURTSHIP (O. S. Wen, mgr.): Lisbon, Me., 8, Littleton 6, Whiteland 7, Lewiston, Me., 8, Sanford 10.
CRANE, WILLIAM H. (Charles Frohman, mgr.): New York city 3-15.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Sept. 22—Indefinite.
DALL BERNARD (A. E. Caldwell, mgr.): Norfolk, Va., 8-9.
DANIEL MOONE ON THE TRAIL (Central: Robert H. Harris, mgr.): Marquette, Ia., 8, Montezuma 7, Marshalltown 8, Tama 10, Gladbrook 11, Council Center 13, Heinbeck 15, 16, 17, Belle Plaine 15.
DANIEL MOONE ON THE TRAIL (Eastern: Ben H. Howe, mgr.): Vandergrift, Pa., 5, Irwin 6, Somerset 7, Greensburg 8, New Castle 10, Butler 11, Altoona 13, Johnstown 15.
DANIEL MOONE ON THE TRAIL (Southern: Lawrenceville, Ky., 5, Winchester 6, Lexington 7, Ashland 8, New Martinsville 9, Va., 10, Smithfield 11, Pennsylvania 12, West Union 13, Uniontown, Pa., 14, Salem, W. Va., 15.
DANIEL MOONE ON THE TRAIL (Western: S. A. Mitchell, mgr.): Lake Mills, Ia., 5, Elmore, Minn., 6, Garrettsville 8, D. S. Montrose 9, Salem 10, Mitchell 11, Centerville 12, Akron, Ia., 13, Elk Point 8, D. 13, Hawarden, Ia., 14.
DARK PURPLE (Liebler and Co., mgrs.): Chicago, Ill., Oct. 2—Indefinite.
DIXEY, HENRY H. (William A. Brady, mgr.): Toronto, Ont., 3-8, Montreal, P. Q., 10-15.
DODGE, SANFORD (B. S. Ford, mgr.): Brigance, U. S., 8.
DUM, D. MARK (William A. Brady, mgr.): Kansas City, Mo., 2-8.
DORO, MARIE (Charles Frohman, mgr.): Boston, Mass., 26-Oct. 8.
DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 1—Indefinite.
EAGLE, BEN (Chas. H. Johnson, mgr.): Frederick, Ohio, 5, Snyder 6, Manum 7, Hobart 8.
EDSON, ROBERT (Henry B. Harris, mgr.): Philadelphia, Pa., 3-15.
ELI AND JANE (Harry Green, mgr.): Brookfield, Mo., 5, Osage 6, Milan 7, Unionville 8.
ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Boston, Mass., Oct. 3-Nov. 5.
FAIRBANKS, DOUGLASS (William A. Brady, mgr.): Boston, Mass., Sept. 20—Indefinite.
FAVERSHAM, WILLIAM (Frank Wistach, mgr.): Detroit, Mich., 3-5, Toledo, O., 6, Columbus 7, 8.
FIGHTING PARSON (Henry Wyatt, mgr.): (Hacks, Mich., 5, St. Louis 8, Alma 7, Mt. Pleasant 8.
FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city 15, 16, 17.
FLAMING ARROW (E. F. Kreyer, mgr.): Ft. Atkinson, Wis., 8, Delavan 6, Burlington 7.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Boston, Mass., Sept. 19—Indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city 15, 16, 17.
FOURTH ESTATE (Liebler and Co., mgrs.): St. Louis, Mo., 2-8.
GAMBLERS (Authors' Producing Co., mgrs.): Chicago, Ill., Sept. 26—Indefinite.
GENTLEMAN FROM MISSISSIPPI (William S. Macdon, mgr.): Atlanta, Ga., 4-6, Columbus 5, Macon 6.
GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—Indefinite.
GIRL AND THE RANGER (Frank P. Prescott, mgr.): Waukeia, Ohio 12, Ryan 13, Hon. Florida, Tex., 14, Bowie 15.
GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): Lima, O., 8, Springfield 6, Dayton 7, Piqua 8, Richmond 10, Connersville 11, Columbus 12, 13, Lexington 14, 15.
GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): Denver, Colo., 3-5, Victor 9, Colorado Springs 10, Pueblo 11, Trinidad 12, Rocky Ford 13, Hutchinson, Kan., 14, Atchison 15.
GIRL FROM THE U. S. A. (Central: Harry Scott, mgr.): New York city 15, 16, 17, Cedar Falls 7, Mason City 8, Hamethorough 9, Iowa Falls 11, Sibley 13, Ellsworth, Minn., 14, Sioux Falls 8, D. 15.
GIRL FROM THE U. S. A. (Eastern: Harry Scott, mgr.): Mansfield, O., 5, Ashland 6, Lima 7, Bowling Green 8, Detroit, Mich., 9, 10.
GIRL FROM THE U. S. A. (Southern: Harry Scott, mgr.): New York city 15, 16, 17.

CHICAGO STOCK (Chas. H. Baughman, mgr.): Lorain, O. 3-8. Coshetico 10-15.
CHOCATE DAMACIO (Harry Chappell, mgr.):
Chicago, Ill. 3-8. Kewanee 10-15.
COLUMBIAN COMEDIANS (Will E. Culhane, mgr.): Georgetown, O. 3-8. Springfield 10-15.
CULIHANE'S COMEDIANS (Mack Lira, mgr.):
Fowlerville, Mich. 3-8. Fanning, O.
CULIHANE'S COMEDIANS (Tom Wilson, mgr.):
Hendricks, Mich. 3-8. Pontiac 10-15.
CUTLER (Alma O. White, mgr.): Mount Gill
and O. 3-8.
DE LAUGH (Mae Thompson, mgr.):
New York, N. Y. 3-8. Dover, N. J. 10-15.
EARLE STOCK (L. A. Earle, mgr.): Danvers,
Pa. 3-8.
EASTERN THEATRE (No. 1: William Wash-
burn, mgr.): Miners, U. S. 3-8. 2-8.
GORDON'S AMATEUR PLAYERS (Jack Gor-
don, mgr.): Ottumwa, Ia. 3-8.
GRABAM (Oscar Grabham, mgr.): Butler, Mo.
3-8.
GRAYSON HELEN (Nathan Ansell, mgr.): Mid-
delford, Mo. 3-8. Gloucester, Mich. 10-15.
HOLIDAY (Harold Smith, mgr.): Butler, Pa.
3-8. Summit 10-15.
HOLIDAY (Al Irena, mgr.): Washington, Pa.
3-8.
HOLIDAY'S PLAYERS (Palmer Kellogg, mgr.):
Homedale, Pa. 3-8.
HALL, RON C. (Don G. Hall, mgr.): White-
hall, Wis. 3-8. Independence 10-15.
HICKMAN-BERRY (Harry G. Lihos, mgr.):
Canton, Ill. 3-8.
HILLMAN'S IDEAL (F. P. Hillman, mgr.):
Minneapolis, Minn. 3-8.
HIMMELSTEIN'S IMPERIAL: Terre Haute, Ind.
HYDE'S THEATRE PARTY (W. O. McWet-
ters, mgr.): Hamilton, O. 3-8. Middleton 10-15.
JOLLY PLAYERS (E. B. Jepson, mgr.): Mun-
keith, Ia. 3-8.
KELLY (Oats R. Kelly, mgr.): Canton, O. 3-
8. Warren 10-15.
KELLY, SHERMAN: Detroit, Wis. 3-8. Racine
10-15.
LA FORTHE MAN (Joe McMorro, mgr.): Car-
rollton, O. 3-8.
LONG, FRANK H. (Frank H. Long, mgr.):
Des Moines, Ia. 3-8. Cedar Rapids 3-8. Grecco 10-15.
LYCHUM COMEDY (Kemble and Sinclair):
Cincinnati, Ohio, Ind. 3-8.
MAHER, PHIL (Leila E. Smith, mgr.): Hunt-
ingdon, Pa. 3-8.
MAXWELL HALL (Jefferson Hall, mgr.): Jack-
sonville, Ill. 3-8. Des Moines 10-15.
MCCLIFFER, BOB (Edwards, mgr.): Macon, 3-8.
MIDDLE STATES (Joseph H. Bremer, mgr.):
Mt. Vernon, O. 3-8.
MONEY (Le Comte and Fischer's): Wilson,
Kan. 3-8. Hills 10-15.
MURRAY-MACKENZIE (Mrs. J. Murray, mgr.):
New York, N. Y. 3-8. Jamestown, N. Y. 10-15.
PICKERTON, FOUR (Willie Fickert, mgr.):
Staughton, Va. 3-8. Danville 10-15.
SHANNON BROTHERS (Harry Shannon, mgr.):
Greenfield, O. 3-8. Balabridge 3-8. Pinceton
10-15.
SPRING THEATRE (Harry Schae, mgr.):
Kinley, Kan. 3-8. Syria 3-8. Burdion 10-15.
Turon 10-15.
STANLEY, FORREST: Erie, Pa. 3-8.
TAYLOR (H. W. Taylor, mgr.): Rochester, Pa.
3-8. Franklin 10-15.
YOUNG PLAYERS (E. Williams, mgr.):
Wolfford Stock (H. L. Paul, mgr.): Mil-
den, Neb. 3-8.
YANKER DODDLE (Southern: G. V. Haldy,
prop.): Elkins, W. Va. 3-8. Davis 10-15.
YANKER DODDLE (Webster: G. V. Haldy,
prop.): Bellairs, O. 3-8.

OPERA AND MUSICAL COMEDY.

ABORN OPERA (Milton and Bargent Aborn,
mgrs.): Providence, R. I. 3-8.
ALMA, WHERE DO YOU LIVE? (Joseph M.
Weber, mgr.): New York city Sept. 28-30.
ARCAIANS (Charles Frohman, mgr.): Bos-
ton, Mass. Sept. 12-14-indefinite.
ARMSTRONG MUSICAL COMEDY: Portland,
Ore.-indefinite.
BEECHAM OPERA (Thos. Quinlan, mgr.):
Keanington, Ire. 20-Oct. 4. Manchester 11-
13. Glasgow, Scot. 17-21. Edinburgh 21-
Nov. 8. Liverpool, Eng. 7-12.
BERNARD, SAM (Mme. Shubert, mgr.):
New York city Sept. 21-indefinite.
BRVANI OPERA: San Francisco, Cal., Sept. 5
-indefinite.
BRIGHT STARS (Jos. M. Galter, mgr.): Cleve-
land, O. 3-8.
BUTLER BROWN (Clucknatt, O. 3-8.
CAGILL, MARIE (Daniel V. Arthur, mgr.):
New York city Oct. 4-indefinite.
CARRE, RICHARD (France and Lohrer,
mgrs.): Chicago, Ill. Aug. 4-indefinite.
CAT AND THE PIDDLE (Chas. A. Selig's):
Junction City, Kan., 5. Hutchinson (Archeson
and G. Guthrie, mgrs.), 5. Mid 10, Tulsa
11. Muskogee 12, Durant 12, Ardmore 12.
Sept. 2-15.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
Chicago, Ill. Sept. 28-indefinite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
New York city 3-8, Boston, Mass., 10-inde-
finite.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.):
London, Eng. Sept. 10-indefinite.
CLIFFORD, BILLY (Bob La Ray, mgr.): Salt
Lake City, U. S. 3-8.
COW AND THE MOON (Chas. A. Selig,
mgr.): Milwaukee, Wis. 3-8. Seattle, Wash. 10-15.
DANIELA, FRANK (Mme. Shubert, mgr.):
Fall River, Mass. 3-8.
DEACON AND THE LADY (Aarna and Webb,
mgrs.): New York city Oct. 2-indefinite.
DILL, MAX M.: San Francisco, Cal., 22-Oct. 3.
DOLLAR PRINCE (Chas. Frohman, mgr.):
Chicago, Ill. Sept. 15-indefinite.
DOLLAR PRINCE (Charles Frohman, mgr.):
Montreal, P. Q. 3-8.
DRENNER, MARIE (Low Fields, mgr.): New
York city Aug. 28-indefinite.
FIRSTING BARKHORN (Mort E. Slager, mgr.):
City, Mo. 3-8.
FLORIST SHOP (Harry W. Savan, mgr.):
Chicago, Ill. Aug. 28-indefinite.
FLOWER OF THE RANCH: McCook, Neb. 3-
8. O'Neill, Kan. 3-8.
FOLLIES 1910 (Florenz Ziegfeld, mgr.):
Chicago, Ill. Sept. 5-Oct. 5, St. Louis, Mo.
9-15.
GENIE, ADELINE (Klaw and Erlanger, mgrs.):
Philadelphia, Pa. 3-15.
GIRL AND THE DRUMMER (Wm. A. Brady,
mgr.): Boston, Mass. 3-15.
GIRL IN THE KIMONO (Harry Chappell,
mgr.): Indianapolis, Ind. 3-5.
GIRL IN THE TAXI (A. R. Woods Co.,
mgrs.): Minneapolis, Minn. 3-8. Oronoco
Winona 10, La Crosse, Wis. 11. Chicago
11. Cedar Rapids 15, Des Moines 15.
GIRL IN THE TAXI (A. R. Woods Co.,
mgrs.): Baltimore, Md., 3-8. Washington, D.
C. 10-15.

With us you save 1,000 per cent. Economy Built and Painted to order. We Build, Repair and Repair. Nothing too big, nothing too small. Send for us. Economy and properties bought, sold and exchanged.

TOM ORSHAWER, Murray Hill Theatre.
(Telephone, Murray Hill 8886.) New York.

WARRE, HELEN (Henry B. Harris, mgr.): New York City Sent. 20—Indefinite.
WARNER, H. B. (Leibler and Co., mgrs.): New York City Aug. 22—Indefinite.
WAY DOWN EAST (William A. Brady, mgr.): Cincinnati, O. 3-B. Toledo 10-12.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

The question as to what properly constitutes objectionable scenes in motion pictures has now been raised with some degree of clearness by the attack or crusade against motion pictures which the *New York World* has recently inaugurated. Hitherto the charges made by enemies of the films have been so indefinite and general in terms that it has been impossible to meet them except by general denials. Some clergyman has denounced the films; some judge has called the pictures vicious; some police official has said that they incite to crime; some obscure but flighty rural educator has declared them immoral, but none of these detractors have taken the trouble to get down to particulars and explain what was meant by the words, "vicious," "inciting to crime," "immoral," and so on. Gratitude is, therefore, due to *The World* for putting the discussion on a basis where it can be conducted intelligently. *The World* is specifying the particular pictures to which it objects.

Let us for the present disregard the plain impression of prejudice conveyed by the entire tone and method of *The World's* attack and turn our attention to the question raised above: What are objectionable scenes in motion pictures? First we may eliminate those possible scenes about which there is no question. They may be briefly summarized as follows: Immoral, obscene or suggestive scenes; scenes showing criminal acts merely for the sake of exploiting the crimes; scenes in which criminals are glorified; scenes showing acts of violence, torture or brutality in a way that is shocking to sensitive nerves. Picture people generally agree that scenes such as these have no place in motion pictures. But *The World* obviously goes further. We are obliged to judge its attitude by the films it has picked out for attack and from these we find that the only basis of restriction proposed by *The World* is the sweeping one, to exclude from motion pictures all scenes depicting violence or crime in any degree, regardless of the moral lesson taught, the historical character of the subject, the artistic quality of the acting, the theme of the story or any other consideration whatever. The bare fact that a murder, a robbery or any other criminal act is shown or even indicated is set down as proof sufficient that the film is not proper for exhibition. This is an amazingly sweeping doctrine. Can *The World* or any other anti-picture crusader find public support for any such proposition? Is there any considerable number of people in this country, whether they go to the picture shows or not, who seriously desire to see the films restricted within any such narrow limits? This writer believes that there can be but one reply to both of these questions and that reply is the negative.

Any reasons which can justify restricting dramatic story telling in films within the limits named above must apply with equal force to all other forms of fiction. Scarcely any novel ever written but contains accounts of crimes, violence and often vice with as much vividness as the author is able to command. And any stage play that is free from some one or all of these features would be a curiosity and could for a certainty be relied upon to be roundly roasted by *The World's* and other critics. But, it is claimed, motion pictures must be judged by a different standard because they appeal to the young and impressionable. This is begging the question. We have yet to hear of any age limit placed on

novel readers, nor is the age limit any less for motion picture shows than it is for the regular theatres. Is it, then, the price of admission that makes the picture show dangerous? Again this is begging the question. The mere fact that a young person of impressionable age has two dollars to buy a ticket to a Broadway show gives him no more brains or strength of character than has the workingman with his ten cents. The two-dollar person is as apt to be corrupted by Raffles or Jimmie Valentine, as the ten-cent youth is by the most viciously criminal motion picture ever produced.

If it comes to restricting the publication in any form of matter that may suggest wrong doing (and motion pictures is only one of many forms of pub-

tures and lurid written accounts in the newspapers are all right, but motion pictures of the same things suddenly become heinous offenses. What bosh!

The fact is that a vast amount of twaddle has been and is being printed about the alleged harm done by motion pictures. The films try to show and teach life just as novels and the poets teach it, just as history teaches it, just as the newspapers teach it, just as the stage teaches it—and it may be added with more truth than picture detractors will admit, just as the pulpit and the bible teach it. The motion picture is one of the most potent of all mediums for imparting knowledge of life (to the young and impressionable, if you please), and it would be a fine sort of false teaching if it

picture shows of America are the working and middle classes. They are generally intelligent and far more exacting in their code of morals than are the audiences of high priced shows. They are seeing the pictures every day—something like ten or fifteen million people every week in the United States alone, and 75 per cent. are adults. They know what shocks or offends them and they are not slow to tell the local managers, and these local managers are not slow to tell the manufacturers. Here is your censorship and all necessary restrictions in a nutshell. The bullfight picture referred to elsewhere could never circulate freely in America, nor can any other film that these ten or fifteen million picture patrons object to. As a part of this consensus of public opinion would come intelligent, fair and serious newspaper criticism, not inspired by a spirit of angry and indiscriminate abuse, but aiming to encourage more artistic and truthful results and to help eliminate those really objectionable features that are bound to exist in any field of endeavor.

It is to be regretted by friends of motion pictures that *The World* did not approach this important subject in some such spirit as that indicated above. Fair and broadminded treatment would have resulted in more practical good than can attacks so inaccurate, misleading and plainly prejudiced as are those that *The World* has been printing from day to day. At the same time it would have saved *The World* from being the laughing stock of thousands of its readers, who know the films for what they are and want them just as they are. As it is *The World* reports give the impression that the editor had told the investigators to go out and make a case, and they had gone out and done their worst to make it.

You never can tell how, when or where the uplift bug is going to bite you, and neither can you tell in what form the disease is going to manifest itself once you are bitten. It breaks out on some people one way and on other people other ways. Take the case of Claude G. Leland, supervisor of libraries of the Board of Education. His eruption takes the form of a demand for the abolition or regulation of the Sunday comic supplements. He wants the "looney kid" pictures prohibited. They are undermining and vulgarizing our whole national life, so to speak, because they are insidiously corrupting and degrading our young and tender boys and girls, the future grown-ups of the nation. All, says Mr. Leland, all that educators and uplifters can do to elevate the tastes and morals of the people is being undone by the cheap and sensational press. The case, therefore, appears to be hopeless in Mr. Leland's opinion unless the comic supplements are censored, obviously with Mr. Leland as head censor, as he has already formulated exact rules for the purpose. The malady resulting from the bite of the uplift bug always works out that way. It differs greatly in the sort of pus that collects in the pimples, but when the inflamed pustules come to a head they always show the same distinguishing characteristic, causing a strange and intense itching sensation that can only be alleviated by giving the victim authority to become a regulator. All uplifters itch to be regulators. In sober earnest if Mr. Leland could establish his "reform" and accomplish the censorship of the comic supplements, it would be a joke on the newspapers that the motion picture people could contemplate with with rare pleasure, for it has been these same newspapers with the comic supplements that



MAURICE COSTELLO, A VITAGRAPH LEADING MAN.

Maurice Costello, whose work as a local favorite for many years in Spooner's Stock company, the American Stock company at the Columbia Theatre, the Yorkville Stock company of Manhattan and Boyie's Stock company of Nashville, Tenn., has brought him into eminence as a leading man both

in juvenile and heavy characters, has newly distinguished himself as a star and feature in the Vitagraph "life portrayals" which have made him known in all quarters of the globe. He is a valued member of the regular stock company of Vitagraph players.

lication), what is to become of our newspapers? Policemen used to claim that different types of crime occur in waves, and they blamed the newspapers. Lately the police have been laying their troubles to the motion pictures, with just about as much reason, for if motion pictures create crime, what are we to say of the daily press? A great fuss was recently made over a fairy story started somewhere that some unknown motion picture company was producing a film illustrating the shooting of Mayor Gaynor. There was a sudden stop to the indignation when it was discovered that the pictures were merely lantern slides, reproduced from what do you suppose? Why, from the photographs that had been printed in the daily papers. Pic-

rigidly denied the very existence of crime, past or present. Teaching or showing life in this manner would be like teaching the girl to swim if she would keep away from the water. It would be showing the wisdom of the ostrich. To paraphrase a recent remark by a distinguished gentleman, who declares that the pictures are all right—you can't simplify the American people, and you don't want to.

There is one way, in the opinion of this writer, to fairly judge just how far motion pictures should properly go in the realistic picturing of life in the form of dramatic stories, and that is to be guided by the consensus of opinion of the spectators. The people who go to the

have given most aid and comfort to the particular breed of uplifters who have been for so long harrying the motion pictures.

THE SPECTATOR.

Elsewhere in this issue of THE MIRROR will be found a number of communications induced by the discussion of two weeks ago between The Spectator and

"Play Builder," regarding motion picture scenarios, picture acting and the matter of piracy. Among the communications is one from "Play Builder," in which he comes back valiantly. Let him and the other outside writers have the full stage this week; The Spectator will have no comments to offer. But next week, look out!

"WORLD" CRUSADE A FIZZLE

Six Days of "Muck Raking" Among 500 Motion Picture Theatres Reveals Surprisingly Little to Condemn—Nearly All of the Few Pictures Declared Objectionable Teach Good Moral Lessons—Only Six Appear to Be Open to Censure—Three of Them Had Been Denounced by "The Mirror."

The New York World's anti-picture crusade commenced with a staff of "investigators" about ten days ago has resulted in a farce and fiasco so far as revealing any considerable number of pictures of objectionable character is concerned. One bullfight picture denounced by THE MIRROR over a year ago and for a time withdrawn from circulation has been discovered again on exhibition. One travel film is cited, showing in one short part the unnecessary torture of a trapped panther, which was also criticized by THE MIRROR, and THE MIRROR is quoted in condemnation of the vulgar Powers film, The Burlesque Queen. Of the other pictures denounced during a week of daily reports, seven are old "junk" films made from two to seven years ago and not properly chargeable to present day production; two are comparatively innocent farces; two are dramas of more or less merit with no suggestion of bad influence; four are historical and semi-educational showing scenes of incidental violence; seven are melodramas in which violence or crime is shown in relating stories that are moral in tendency, and three are pictures in which violence or crime is shown with little apparent excuse. No film bordering on the salacious is mentioned, excepting the vulgar Burlesque Queen. A total of twenty-eight films are thus denounced by description as the result of a week's work, and one of these was not seen by the investigators.

A significant circumstance and one that tends to seriously discredit THE World's crusade is the fact that the investigators carefully avoid any reference whatever to films other than those they denounce, although there must have been many educational, comedy and dramatic subjects that they saw. Their reports name visits to twenty-five theatres during the six or seven day's work and it is probable that they visited many other houses without securing "muck-raking" results. But taking only the twenty-five houses admittedly visited there must have been 150 picture subjects on exhibition, allowing an average of six subjects for each show. Of these 150 pictures only twenty-seven are described, and these solely for purpose of denunciation. The assumption is fair that these were the only ones found open to attack, even by THE World's narrow standard, which appears to condemn all films showing violence in any form, regardless of motion or moral tendency, as well as films which are merely foolish.

Still more significant is THE World's failure to show really dangerous conditions when the wide opportunity engaged by its staff for investigation is taken into account. There are probably five hundred motion picture houses now in operation in New York City, exhibiting about three thousand picture subjects, with daily changes. A full week of active "muck raking" results in condemning by a ridiculously narrow standard only twenty-seven pictures. If we count only those modern films as objectionable, which are generally admitted to be such, either in whole or in part, the sum total of bad films revealed by the investigation dwindles to a bare six films. And this accords with the general verdict of those film critics who are not extremists. Films which are really dangerous are now very rarely produced.

It is proper to note at this point that THE World's reports mention a number of films by titles secured from posters or from hearsay, but these are not considered in the figures above. Only those films are counted that the investigators saw and described.

It must not be assumed, however, that THE MIRROR does not recognize the great

room for improvement that exists in present-day film production. Too many picture stories are mawkish or distorted in sentiment; too many are crudely constructed or acted; too many show awkward methods and little or no finesse in introducing incidents of violence and crime, though these may be sometimes necessary in telling a wholesome story. But all these defects are steadily correcting themselves. Film production today is far higher in tone than it was a year ago and it was higher a year ago than it was the year before that. The modern picture is surely progressing upward and gives every promise of soon being accorded rightful recognition in the fields of literature and dramatic art. Distinctly higher-class picture productions are already quite numerous and must become more numerous as time goes on. The existence of these better-class pictures should not be ignored in any investigation or discussion of the motion pictures of to-day. According to records hitherto compiled and published by THE MIRROR present day production averages about thirty-seven subjects per month that are really meritorious from a dramatic and literary standpoint, besides from twenty to twenty-five subjects per month that are purely educational. Of this output thirty of the dramatic subjects are credited to the so-called trust companies. It is too bad THE World's investigators were blind to all such films.

Nevertheless there are evils pointed out by THE World that cry for correction. Among these may be mentioned old "junk" films, that should be withdrawn from circulation. Also the practice of some houses, notably two on Fourteenth Street, of posting misleading banners and posters, intensely sensational in character, should be discontinued, and, lastly, the ventilation, the fire precautions and the lighting of many theatres could and should be improved. But these last are local matters and are not chargeable to motion pictures as a class.

In THE World reports of Sept. 26 the first

film denounced and described is a bullfight picture, wrongly attributed by THE World to Pathe. This may be the film that was first shown in New York Sept. 20, 1909, was strongly denounced by THE MIRROR, and was withdrawn from exhibition in New York through the efforts of the N. Y. C. A. and the National Board of Censorship. Later it was announced that the importer had withdrawn the film entirely from circulation, but it appears that it is now again in the hands of exhibitors. It was made by the L'ion Company of France and imported by the International (Murdoch) Company of Chicago, now defunct. Some months later another bullfight film was issued by the New York Motion Picture Company and this also was strongly denounced by THE MIRROR. The film criticized under the title The Bride of Arbania and attributed to the Vitaphone Company cannot be recognized by that title nor by the description. The Vitaphone people say they never issued such a film. It is admittedly an old picture and is said to show a murder and a suicide. The film described as The Moonshiner was made by the Biograph Company about seven years ago and it has been out of print for nearly three years. It was not known that there was a copy in existence until THE World dug it up. It was considered a wonderful picture in its day, and although it undoubtedly showed bloodshed it was never thought harmful. An unnamed picture attributed to Edison showing a woman tortured by three outlaws cannot be identified by the description. It is undoubtedly very old. The film called The Darkest Hour, by Gaumont, telling a story of robbery and murder, appears to be too old for identification. The Warwick picture, The Escaped Lunatic, is also old, and moreover, according to THE World's own description, is entirely harmless. It is certainly an excess of sensitivity to object to the grimaces of an actor, however silly they may be. Thus we find six of the first nine denounced pictures so old that they do not come within the period during which claims are made to improved tone of production, and in the case of only one of the six can the denunciation be unqualifiedly indorsed. This leaves three modern pictures to be considered. A Flirty Affliction, by Essanay, is said to give undue prominence to a nervous affliction of a young woman. The picture is an entirely harmless farce, and THE World only gets itself laughed at by many thousands of people for denouncing it as harmful. The Max Linder picture, showing the French comedian as an escaping Raffles, is also farcical and funny and, consequently, less objectionable in theme than THE World represents. The remaining subject, Attacked by Arapahoes, is not an Essanay as stated by THE World, but a Kalem. It shows Indian fighting in the West during the middle of the last century, and is, therefore, more or less historical and instructive.

THE World of Sept. 27 denounces and describes only three subjects, although two columns and a half of space are covered by the reports. There are, however, ten other films named by titles, apparently gained from posters outside of the theatres. Many of these posters are old stage melodrama lithographs, cross lined, and do not fairly describe the films. At the same time, such titles as The Indian, The Convict, and The Moonshiner's Daughter do not indicate anything specially vicious. Indeed, the only offense charged against The Moonshiner's Daughter appears to be that the showman advertised it with a cloth banner. How shocking! It is necessary, therefore, to consider only the three films specifically described by THE World. First, The Mexican's Jealousy, produced by the New York Motion Picture Company July 20, 1910, is a Wild West melodrama, less thrilling than former stage melodramas, but contains a stabbing scene that evidently horrified THE World's "investigator." It is not an ideal picture by any means, but it is not sufficiently offensive to have a "crusade" upon. The Rose of Salem Town, a late Biograph, reviewed elsewhere, is denounced because the

burning of a woman at the stake is indicated merely by implication, with no scene whatever showing the horror. The picture is in fact a high class dramatic production, showing with less brutality than school histories scenes for witchcraft. It is distinctly educational. To hold it up as unfit for public exhibition, as THE World does, is to make THE World's crusade appear ridiculous. The third of the three films attacked by description in THE World of Sept. 27 is a story of Northern trappers and outlaws so old that it has no title. It may be bad or harmless; it is impossible to say. At any rate it does not represent present-day picture production.

In its issue of Sept. 28 THE World states that its reporter visited twelve picture shows the previous day. Allowing an average of about six picture subjects to each show, this indicates that about seventy subjects were on exhibition at the shows mentioned. Of these seventy subjects THE World finds eight to denounce. The first one criticized is an Edison, From Tyranny to Freedom, which according to THE World's own description fails to reveal anything more serious than a Nihilist's wife being "desecrated" by Russian officers and a Nihilist traitor being dragged "shrieking away." The "screaming" referred to is really a tame exhibition as THE MIRROR remembers it, and as to the "shrieking" the voracious investigator fails to tell us how he managed to hear it. A Biograph film, title not mentioned, telling a story of the French Revolution, is described in more lurid words than the film warrants, and the sentiment of forgiveness in the story is slurred over. What is called an Essanay but is really a Bell, entitled Forgiveness, is described as showing the escape of a convict by hitting a guard over the head and later the convict's sister stealing from her husband. The story ends with confession and forgiveness. An Ambrosio, A Fatal Vengeance, is a tragic Italian film. A Bell, The Dawn of Freedom, issued March 14, is attributed to Lubin. It is a film purporting to show war scenes in Cuba, which are described by THE World as "murder, fighting and arson." The reporter does not remark whether he would have all war scenes eliminated from films or would have them represented as Sunday-school picnics. "Another Lubin," as it is described, shows the robbery of a plantation paymaster by negroes and the pursuit and capture of the criminals. The final disposition of the captives is not shown in the pictures. The Ranch Raiders, a Bison, is described as showing the stealing of cattle and the capture of the cattle thieves, to whom, in the words of THE World, "swift justice is meted out." The Panther Hunt, a Pathe, is a travel picture and the short scene in which a trapped panther is baited before being killed was criticized in THE MIRROR. The offensive scene could easily be cut out of the film and should be. In referring to this film, however, THE World's "investigator" could not resist repeating the misstatement about the bullfight picture, again attributing it to Pathe. From and also referring to the ancient film showing a horse being backed over a cliff and falling to its death, which has been barred by American picture men for years.

In THE World of Sept. 29 three houses are mentioned as having been visited and four films are described as objectionable. They are The Sheriff, a Bell, wrongly attributed to Essanay; Vengeance, an Ambrosio; The Barbed Raider, a Pathe, and in the French North, another film wrongly attributed to Essanay. The Sheriff, in the French North, and Vengeance show murder incidents as parts of the stories, two of them teaching moral lessons, but THE Barbed Raider judged even by THE World's standard is singularly free from cause for complaint. An interesting feature of the Sept. 29 attack is a news story of a young man who had been a criminal and who reformed and went home to his mother as a result of seeing a "mother" picture in the films. Singularly enough, this good result of picture shows is used as an argument against the films, the plainly false assertion being made that the case is isolated, whereas it is apparent that similar cases of good influence must rarely become public, while every alleged case of a boy going wrong is bound to find its way into print.

The crusade article of Sept. 30 cited just one film, the vulgar Powers subject, The Burlesque Queen, which the investigators did not see. Quotations from THE MIRROR were used in describing this subject.

Saturday, Oct. 1, only one film is reported in a column article. It is said to be The Senator, but the name of the maker is not given. It shows up the horrors of the morphine evil very vividly, according to THE World description, the Senator being a victim of the drug. The undoubted beneficial effect of films of this kind, of which there are a number in existence, would seem to call for praise rather than condemnation. However, it affords a fitting close for the first week of THE World's crusade.

MR. BERTSTYBACK IN AMERICA.

J. A. Berst, vice-president of Pathe Freres Company and American representative of that firm, is back from Paris, where he has been for the past month. Mr. Berst reports that the business of the company in all parts of the world is enjoying a heavy increase. The new American studio will be ready for occupancy Dec. 1.

FRANCESCA DA RIMINI IN FILMS.

The Vitaphone Company has in preparation an elaborate production of Francesca da Rimini, which will be issued in November.

SCENE FROM "FOR HER COUNTRY'S SAKE."

A Colonial War Story Announced for Issue by the Selig Polyscope Company.



SCENARIOS AND PIRACY

READERS OF "THE MIRROR" TAKE A HAND IN THE DISCUSSION.

"Play Builder" Returns to the Charge in Reply to "The Mirror's" "Spectator"—A Picture Scenario Editor Tells Why Dramatists Fall Down in Picture Writing—A Scenario Writer Takes a Crack at the Picture Directors—Worthless English Pictures.

The discussion in THE MIRROR of two weeks ago between "Play Builder," a well-known dramatist, and "The Spectator," of THE MIRROR staff, has induced the following communications touching on points raised in the discussion. In THE MIRROR of Sept. 21 it was agreed by "Play Builder" and "The Spectator" that picture play scenarios are not paid for by the manufacturers at a high enough rate to attract the best literary talent, but there was disagreement regarding the matter of piracy, the relative ability of French and American players and to what constitutes true pantomime. All of these points and others are discussed below:

From a Picture Play Editor.

Editor of The Dramatic Mirror:

SIR.—In a recent issue "Play Builder" raises an issue and answers his own question. Dramatists are not coaxed to write pictures because they do not know anything about the relation of the camera to dramatic action, and their products are less effective when pictured than the crude work of some motion picture operator who thinks out an idea. Authors and dramatists are paid for their literary skill, but literary polish is not required in the preparation of picture plays, and it is a useless expense to pay for the scenario that is a literary gem but a pictorial failure. One of the things the picture editor has to guard himself against is the acceptance of a play "because it reads so well." One motion picture contributor writes the most delightful comedies on paper, but they seldom play out to equal expectation. It is not that playwrights and men who write action for a living do not write picture plays because of the smallness of the returns. They do not write—in the greater number of instances—because they cannot write a proper scenario and become discouraged long before they gain the proficiency that comes only from practice. There are hundreds of persons whose imaginations are lively, but who cannot write action because they lack the literary quality. For some years the head usher in one of the New York theatres supplied to a well-known author the ideas that made the writer famous, but he failed miserably when he tried to "go it alone" and put the ideas on paper himself. One of the regular contributors to this company cannot spell many of the simplest words, but he has good ideas and he averages \$30 each for those that are accepted. On the other hand, a well-known writer for the 15-cent magazines, who regards the pay as adequate, is unable to drop his literary habits and invariably writes a story instead of a play. About a year ago a member of the American Dramatists Club submitted from 25 to 30 scripts within a period of six months, and not one could be adapted to the camera, though the writer has at least two stage successes to his credit. The company with an alert editor does not have to pay fancy prices for scripts when genuinely good ideas are submitted in the rough by persons to whom the minimum of \$15 is affluence and the maximum \$40 equivalent to a half month's salary. Better still, these writers find at last an outlet for their ideas that is denied them in the printed forms and are able to put their talents to some use. Just in passing, it might be mentioned that one of the dramatists mentioned by "Play Builder" as being indifferent to the picture play made violent efforts to break into the field through his agent last Fall, when his latest production had come an awful cropper.

As for cribbing ideas, few companies "lift" an idea bodily, though now and then it is done. More often the dramatist and the picture playwright derive their inspiration from the same antique source. "Play Builder's" wall seems to arise from the fact that he is not getting any of the money that is being made in motion pictures. If he could write good, practical picture plays he might have that chance, but not on the basis of a cent a foot per reel, which is what one dramatic author demanded.

FACTURE PLAY EDITOR.

Once More from "Play Builder."

To the Spectator:

SIR.—I thank you for the space devoted to my communication in re the moving picture in its relation to the dramatist and the story writer. The points on which you agree with me obviously admit of no two opinions. Those on which we disagree we can discuss rationally, in the hope that our discussions may be interesting if not educational.

Impress: Spectator errs in thinking that I have been "misled" or "misinformed" (sic). Whatever I have written or may write on this subject has been and will be the result of personal experience or observation. When my statements are specifically denied by the accused parties will be time enough for me to cite specific instances.

Spectator's qualification of what constitutes piracy is scarcely to the point. It goes without saying that a man who is robbed must lose property before recovering the same, even though the purloiner be caught with the goods. Spectator takes exception to my statement that the French actor is by temperament and training peculiarly suited to pantomime work, and then proceeds to inform me that picture acting is not pantomime (sic). If not pantomime, what is it? I used the word pantomime in its generic sense, not in its narrowed application to a specific or specialized class, such as the professional pantomimists. Drama consists of dialogue and action. Action is pantomime. Those portions of a play that are acted without dialogue are of necessity pantomime. Feats of laughter, or rounds of applause are won by the lifting of an eyebrow, the leer of cunning, or a forceful gesture of repugnance or defiance. At the end of an act in Herne's drama of *Shore Acres*, after the last word has been spoken, the old lighthouse keeper occupies the stage for nearly five minutes putting the kitchen to rights, and then, candle in hand, climbs the stairs to his garret, closes the door in perfect silence, and the curtain falls. This scene is recognized as one of the most effective (because the most natural) in modern drama. This is pantomime. And in saying that the French actor (please note that I did not say the French pantomimist) is suited, by temperament and training, to the pantomimic work of the moving picture, I but stated a generally accepted truism.

I quite agree with Spectator's assertion that the professional pantomimist nearly always overacts in the moving picture.

Once more into the breach and I have done—for the current issue at least. Spectator asserts that ideas cannot be copyrighted (sic). This is a knockout if it is true. But is it true? It appears to me that ideas are the very things for which writers and inventors have labored many years to secure the protection of adequate copyright laws.

The ideas may relate to the mechanical construction of a scene or to the logical sequences of incidents in the development of a play. Stage pictures, the movement of characters, the means employed to produce dramatic climax—all of these things, it appears to me, fall under the head of ideas.

And they are the property of the man who owns the copyright until the other fellow can produce evidence to satisfy a court that they had all been done by some one else in exactly the same way.

PLAY BUILDER.

From a Scenario Writer.

To the Spectator:

SIR.—Being of that now very large class who write for motion picture production, I read your column Sept. 21 with great interest. You say the stories might be improved. Very true. But what are we going to do when the scenario editors will only accept the silly and insane. The idea must be conventional and time-honored else no company will produce it. My best stories are always returned—it sounds ridiculous, but it is true. Some time ago I had a splendid idea, and after it was worked out it made what I considered an excellent scenario. I sent it to one company; it was returned with a very nice note; the idea was novel and clever, but it was too unconventional, the heroine might not win the sympathy of the audience, etc., etc. It came back to me six times before I could realize that it was not wanted. So I threw it into the trash basket, and the next day brought me a check for a story so utterly worthless that I had been ashamed to sign my name to it.

And another thing: A certain independent company bought a story of mine and in due time it was released. But, alas, for my poor idea! It was mutilated—I might almost say murdered. I could hardly recognize it as my own. The final scene, which was the biggest and most impressive (as I wrote it) had been changed into a lot of drive and sentimental rot!

I have a little complaint to make. A very reliable trust company kept a scenario of mine for two months. They returned it in such a dilapidated state that it had to be held together with strips of gummed paper. Lines were crossed out, directions scribbled in, and the whole thing was so covered with blue pencil markings that it could scarcely be read.

Your articles are useful and helpful, and I trust that your column will exist for many a day. I have read many moving picture journals, but THE MIRROR is the only one that satisfies me; the judgments are so fair and unbiased.

Here's luck to you and to all those interested in that broad sphere, "The motion picture world."

Yours very sincerely,

Nico.

From an Actor.

To the Spectator:

SIR.—You mention in the last issue of THE MIRROR that English scenarios are worth \$1 perhaps. Allow me, in my second letter to you, to say that I have just returned from abroad and during my stay I saw many motion pictures, among them English pictures galore of which we see absolutely none this side, for the simple reason that the stories are so poor and the pictures so badly put on and acted that there would be no demand for them.

In one case a girl played the part of a bad boy with a short wig. In one scene she appeared with her own long hair tucked under her hat (this I saw when the wind blew off this hat, and she picked it up, tucking her hair back under her hat with much difficulty and many glances at the director for instructions), while in all of the other scenes she wore the wig. And that film was released as finished! Have you ever been forced to review a film with anything as

raw as that in it manufactured by an American company? And the stories! Well, they are as good (or as bad) as the actors. Worth \$1? Never! Two bob would be big money. Faithfully yours, HOWIN AUGUST.

STRONG DEFENSE OF FILMS.

John Collier, of the Censorship Committee, Replies to "The World" Attacks.

At the Yorkville Civic Forum Sept. 27, John Collier of the People's Institute and head of the National Board of Censorship replied to *The World* attacks and defended the censorship committee in its work. After pointing out that many films criticized are old ones, never seen by the censors, to which he might have added that certain others, issued by some of the independent companies were never submitted for censorship, he continued:

As for the pictures issued since the censorship began, the board stands squarely by its verdicts, which are reached by a committee of social workers, acting in a volunteer capacity and absolutely free from the trammels of obligation of any kind to the mov-

ing picture business. A picture cannot be judged by the sensational or imical description of it which may be published in a newspaper. Neither can it be judged by the flaming poster which may be hung in front of the show, for these posters generally have no relation to the picture whatever. I saw the Passion Play in moving pictures recently advertised by a poster showing the eloquent of a modern couple in evening clothes over a garden wall. The picture theatres on Fourteenth Street and the Bowery are offenders along this line.

When motion picture theatres are criticised for lack of precaution against fire, for bad air, and the like, this again is a concern of the local police, fire or building department of each city. In New York excellent work has been done in the past year toward the improvement of the picture shows and theatres generally, and the city departments ought to get credit for their progressive handling of a complicated problem. Much remains to be desired. We are assured by the Mayor's license bureau, by the license bureau of the Police Department, and by the bureau of violations of the Fire Department that any complaint against picture shows will be promptly investigated and remedied. At present all these departments are making more or less thorough, periodical inspections of all the picture shows in New York.

Reviews of Licensed Films

Rose o' Salem Town (Biograph, Sept. 26).—The early Colonial atmosphere in this film is splendid—costume, scenery and even manners. It is a story of the witch burning days in Salem, Mass., and it is tragic enough to impart a faithful impression of that superstition-cursed period. There is a burning at the stake and a near-burning, but we get the former only by caption and implication, and the scenes are, therefore, not unduly nerve-racking. A girl and her mother are charged with being witches because the girl has repulsed the advances of a hypocritical Puritan. The mother is burned at the stake, although we do not see it, but the girl is supposed to. The girl is awaiting her turn when the Puritan makes his last appeal to her. She again repulses him and is dragged forth to be burned, but after the embers are lighted a young trapper, who has fallen in love with the girl, arrives with a party of friendly Indians and rescues her. The acting is excellent, especially the young woman and her mother, although it appears a trifle studied at the start. The film has more than the usual educational interest.

Max Is Absent Minded (Pathé, Sept. 26).—This reviewer confesses that Max Linder always pleases him regardless of the value of the farce in which he appears. In this film he is as amusing as ever in spite of a weak story that would drag woefully in any less capable hands. Max has trouble forgetting everything, even to his girl on the street, and he gets into a series of difficulties that are not very cleverly conceived but appear funny enough as Max Linder plays them. One pleasing feature of Linder's work in this film is the almost entire absence of playing to the camera.

Colombo (Pathé, Sept. 26).—Colored film showing scenes in Colombo and vicinity make this an interesting educational subject.

The Old Swimm' Hole (Seig, Sept. 26).—Very good acting, especially by the old shoemaker and some of the boys, give a sense of reality to this film that is altogether satisfying. Some of the scenes toward the end, however, lack plausibility, and the early scenes are so disconnected that we have difficulty at first in getting the run of the story. It is melodrama with a touch of juvenile comedy. The old shoemaker gets his pension money and a nephew who is the town "bum" steals it and buries it near "the old swimm' hole." A party of boys who have acquired a grudge against another boy because he is a "tattle tale" capture the disgraced lad and march him to the "swimm' hole," where they command him "to dig his own grave," while they stand about with wooden daggers and watch him. Instead of digging his grave he digs up the stolen money, and the mystery is solved, ending in the arrest of the thief after he has rushed in on the boys and is about to make off with the cash. The last scene, as already stated, could have been made more convincing by making the story less improbable. It would have been more logical if the boys had followed the thief and observed him burying the plunder. In real life, too, the thief would have less trouble overcoming the boys.

The Sheriff's Capture (Lubin, Sept. 26).—This is frankly melodrama. An outlaw is seen to shoot the sheriff, but the would-be murderer is run to earth and we are left to presume that he gets his proper punishment according to law. The girl in the case gives aid to the sheriff after he is wounded, dragging him to the house by means of an old door and a horse. Then she summons cowboys, who capture the outlaws in a saloon and take them before the sheriff, who identifies them. The story ends with the bashful sheriff proposing to the girl by pinning a note on her door asking her to hang out a handkerchief if she will have him. The handkerchief is forthcoming. The acting is mostly satisfactory excepting in the saloon. The outlaws could surely have heard the cowboys approaching. *The Footlights on the Farm* (Edison, Sept. 27).—There are pleasing features of reality about this story that almost compel us to forget the one improbable point

that mars the plot. A country girl comes to the city to go on the stage. The theatrical agency where she applies for an engagement is so faithfully drawn that one can almost name the agency and the lady who presides over its destinies. But it is difficult to accept her conduct in trying to place a raw country girl with two different dramatic managers who are engaging people in her office. An inexperienced country girl would have been told to go "back to the farm" in the first place, and no manager would have engaged her as this one is represented as doing, even though she should agree to furnish her own costume, which, by the way, is customary in any event. However, the manager forgets all about it and leaves town, and when the girl shows up for rehearsal she finds another actress in her place. Fortunately, her country lover has come to town to see her rehearse and is glad to take her back to her country home where it is hoped she will remain until she has gained "road experience." It is to be feared that this story was written by an amateur, although the atmosphere is professional and the acting excellent.

Over Mountain Passes (Edison, Sept. 27).—This travel film shows interesting scenes in Peru, with the odd-looking llamas in considerable numbers traversing the mountain roads.

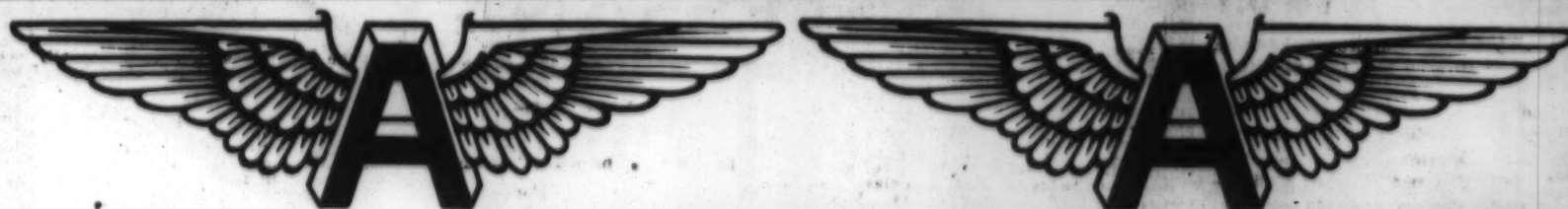
The Sunken Submarine (Gaumont, Sept. 27).—This is a remarkably well acted story and it has strong pathetic interest. A peasant family in France receives word from a favorite son that he has been assigned to a submarine and asking that they send him a hamper of food so that he can celebrate with his comrades. An old grandmother joyfully commences filling the hamper, but in the mean time other members of the family learn from a newspaper that the submarine has been lost at sea and all hands are drowned. They hesitate to break the news to the lovable old lady, but finally do so. In the midst of their mourning a telegram arrives from the lad that he had been changed to another vessel on the eve of sailing.

Too Much Water (Gaumont, Sept. 27).—Nonsensical farce with no probability whatever makes this film appear rather foolish. There are, however, a number of laughable incidents. An old chap during flood times prepares for the water raising in his house and goes to sleep. He has a bad dream of floods and rushes out to find his kitchen full of water because he had left the faucet turned on. However, he thinks the flood has arrived and promptly slides out of his window in his lifeboat and finds himself in his fountain.

Her Adopted Parents (Vitagraph, Sept. 27).—There is fine sentiment in this story, and it is out of the beaten track, so that it has more interest than one might imagine. It shows the love that a young woman retains for her dead parents and also the love that a destitute couple have for each other. The young woman, whose father and mother are dead, mourns their loss and goes to the country to live, buying a house from which an old couple has been evicted. The purchaser learns of the circumstance and brings the old lady from the almshouse to live with her, but the latter cannot remain separated from her husband and she goes back to join him. She is followed by the young woman, who now prevails on both man and wife to come with her to live as her adopted parents.

Hank and Lank (Essanay, Sept. 28).—The value of serial farces in which the same characters are introduced in different incidents is well illustrated in this film. The story itself doesn't amount to much, but spectators express pleasure when they see the title flashed on the screen and they give the picture more laughing attention than would otherwise have been the case in this short film. Hank pretends to fall into a coal hole and the janitor of the building pays him handsomely not to prosecute. When Lank tries the same trick in front of another building he is caught at it and kicked out in disgrace.

Curing a Washer (Essanay, Sept. 28).



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OUR FIRST RELEASE

AMERICAN FILM MANUFACTURING CO., BANK FLOOR, ASHLAND BLOCK CHICAGO, U. S. A.

—This is another snappy Essanay farce, built along lines that have been covered before. The masher is "taken in and done for" by a keen-witted female who permits him to pay for her numerous shopping purchases and carry them home for her, where he runs into her strapping big husband. The masher had a hard time getting up the four flights of stairs with his heavy load, but his time in getting downstairs was fast enough to make up for it. After that he lets all friendly females severely alone.

The Heart of Edna Leslie (Kalem, Sept. 28).—This society drama drags through a number of dull opening scenes in which a girl is betrothed to a foreign nobleman and then falls in love with an American youth. When it comes to a "show down" and both lovers resent her apparent duplicity, she goes into a faint and wakes up with her memory gone. She is finally brought to her senses when the American lover takes her walking in the old scenes where she had formerly lost her heart to him. The story is so highly improbable and devoid of sympathetic interest that the really good acting of the principals is lost.

The Hoodoo (Pathe, Sept. 28).—This is another Pathe-American film constructed along lines of French farce. It is lively and has plenty of fun in it, due to the energetic acting of the large company of players, but it is so entirely lacking in plausibility as to invite little attempt at serious criticism. A young fellow inherits an image from his dead uncle, and it proves to be a "hoodoo," getting him into all sorts of trouble. He tries to get rid of it, but it always comes back to him, one of these occasions being when a policeman and a crowd chase him with the old-time results. At last he and his girl smash the image and find a number of diamonds and a map showing where there is a mine with a lot more.

A Plucky American Girl (Mellies, Sept. 29).—If this film had been seen by World investigators it would have furnished food for at least a column of denunciation. Nevertheless it is a film that proves strikingly how melodramas depicting crime may be of great influence in the direction of law and justice. Train wreckers are seen making ready to wreck a train. They nearly kill a track walker and follow him to the signal tower where they serve the tower man to like treatment. It is all very realistic and convincing, except that the criminals behave in that stealthy "hist, beware!" style that belongs only to cheap novels and bad stage melodrama. Now comes the plucky girl. She is the daughter of the signal man. She goes for help on a hand car and telegraphs from another station to a larger town where the sheriff and his men are secured. This sheriff is an uncouth looking chap to be living twelve miles from New York, as one of the mile-posts

indicates, but he gets to the scene in time to capture the outlaws before any harm is done. The part of the girl is admirably played and her success is warmly applauded by picture patrons, which shows where the popular sympathy lies and that it is her heroism that is the influencing element of the story.

The Path of Duty (Lubin, Sept. 29).—The path of duty leads but to matrimony. If the moving picture man is to be trusted. In this case he has constructed a plausible enough story to prove his theorem, and his company of actors have added every semblance of truthfulness to the various episodes that compose it. First, the setting is convincing. It is easy to believe that on a rock-bound coast where the breaking waves dash high a young man might fall in love with a fisherman's pretty daughter, and it is easy to believe that the shadow of a smuggler might fall across the path of their true love. It is less easy to believe that the smuggler, having been washed ashore half drowned, should so rapidly recover in the fisherman's cottage and should carelessly drop an incriminating paper on the floor. The rest, of course, is clear. The lover finds the paper and accuses the fisherman of smuggling. The girl captures the real smuggler when he returns to look for the paper, and a conventional reconciliation occurs. Before the melodrama gets into swing the action is especially pleasing in the roles of the young revenue officer, the old fisherman and the daughter.

Examination Day at School (Biograph, Sept. 29).—The dismissal and reinstatement of the old schoolmaster, who was very much a favorite of his pupils, forms the nucleus of this story. His successor, in the interim, experienced all the sufferings that ingenious childhood is able to inflict upon the object of its wrath, and succumbed without a struggle to their torments. The original trouble rose from a caricature of the visiting commissioner, inopportunely chalked up on the board by the artist of the school. The commissioner's anger was visited upon the unoffending head of the gentle old schoolmaster. When the contrite artist begged for his teacher's reinstatement, after the new teacher had failed at his post, the commissioner relented, so it all ended very happily with the doxology. The most effective scenes are the children's. They are spontaneous in their work. The other roles are conventional, and frequently little but caricatures. The film is obviously designed to interest children, and as such is successful, although many grown-ups who love children will enjoy it also.

A Kentucky Pioneer (Selig, Sept. 29).—The backwoods drama doesn't usually call for much finesse in acting, but it does require vivacity and energy. Those are the

qualities of A Kentucky Pioneer. It tells the usual frontier narrative in the usual way, which will be entertaining to those not satiated with this sort of drama. The crafty Indian falls in love with the bride-elect, saves her from a bear, and carries her away to his wigwam. His squaw, justly jealous, released the prisoner in the night and assisted her in escaping to the arms of her lover. A wedding under the greenwood tree finishes the story to the satisfaction of the spectators. As the action is carried on in the period of full skirts, lace kerchiefs, pantalettes, con-shin caps, repeating rifles, wampum belts and what-not, there is plenty of the picturesque; however, much of an anachronism it may be. The opportune meeting of the squaw and her beneficiary with the pursuing white men is so nicely fortuitous that it reminds one of the borings under the Hudson River from the two sides simultaneously. So expert were the engineers that the boring shells fitted together, when they met, to the fraction of an inch.

A Home Melody (Vitagraph, Sept. 30).—Here is a dramatic film that is remarkably well acted, but that has no particular point. A mother, believing her child to be drowned, is crazed; she wanders away, searching for the little girl, who is really safe with her father all the time. The mother, who finally turns up playing a harp on the street, is restored to sanity by a familiar old song that she used to play at home. The weakness in the plot is that the mother suffers for her daughter's disobedience. The little girl went boating—or started to—contrary to her mother's command. The punishment doesn't fall where it belongs, and it doesn't fall in any just proportion. The acting, however, makes the roles very realistic; the mother's part was exceptionally well executed during her search, and the child was no less effective.

Onoko's Vow (Edison, Sept. 30).—Any one who is interested in or familiar with the early history of Deerfield, Mass., cannot fail to enjoy this film, reproducing scenes from the early history of the quiet old town on the bank of the Connecticut. Herbert B. Streeter, the author of this Colonial tale, takes his guests for a view of the Bloody Brook monument, on the site of the ambush, and then introduces them to George Sheldon, the venerable historian who tells the ensuing tale. When Thomas Lothrop was conveying ox teams from Hadley, his cavalcade was cut to pieces at a stream ever since known as Bloody Brook. Ungawpok, a friendly Indian, saved Jonathan Smith, but lost his own life in doing so. He pledged his son to unwavering loyalty to the Smiths. This son, Onoko, grown to manhood, kept his vow in 1704 by rescuing Jonathan Smith's daughter Ruth, after she had been captured by the Narragansett

Indians. Although the story does not call for much individual acting, it is most effective. The management of large groups and the excellent use of figures in the distance lend much reality. The winter scenes, with snow on the ground and trees bare of leaves, are almost unique in the moving picture world. Artistically they rival the best that has been done. The film is a valuable historical document.

The Sick Baby (Pathe, Sept. 30).—This is a sort of Christmas story; at least, it has a Santa Claus ending. The wealthy philanthropist, laden with all sorts of food and medicine, turns up in time to save the sick baby's life, after the devoted father has all but killed it. This modern Santa Claus became a benevolent gentleman only after the child's mother returned to him his pocketbook, which she had stolen. The acting in the three main roles—the mother, the husband, and the wealthy man—is realistic to a degree. In fact, the father in his drunken frenzy is a ghastly success of realism; his atrocities make one quiver with discomfort. Despite its conclusion, the film is not a pleasant one; it is too sordid in details, although it is excellently staged. The outdoor scenes in the storm are also notable.

A High Speed Biker (Gaugmont, Oct. 1).—This exaggerated farce hardly deserves the dignity of a review. A certain class of spectators and amusement in it, but others find it only silly. A bicycle rider, delivering orders for a merchant, has numerous adventures, in which he has some dangerous falls.

The Diver's Honor (Gaugmont, Oct. 1).—The acting in this film is very fine, and it is put on with excellent judgment except in the scene where the diver is supposed to be under water and about to enter the submarine. His movements are then more rapid and unimpeded than would be natural under those circumstances. The diver had gone down to help raise a sunken submarine and was intending to secure certain secret papers of great value to the Government and sell them to the agents of a foreign power, but the diver's father learns of the intended treachery and joining his son at the bottom of the sea prevents the traitorous act, though at the cost of the son's life.

Who Owns the Rug? (Pathe, Oct. 1).—This is a farce by the Pathe American players, and although shallow in story it no doubt pleases certain picture patrons. All the trouble comes from a rug agent who sells a rug to a woman, steals the rug and sells it to another woman, steals the rug again and sells it to a third woman. Then the three women get into a series of squabbles over the ownership of the rug, which is finally ended with all hands chasing the rug man. This last named individual failed to make the part at all convincing.

ing during the incidents of stealing the rug, and the manner in which the women after purchasing the rug left it carefully on the steps to be stolen failed to carry conviction, so that on the whole the farce appeared too forced to be effective.

The Bachelor and the Baby (Vitagraph, Oct. 1).—Excellent acting and a strong story make this a very effective film. The plot, however, is not altogether new, being too similar to *Bootles' Baby*, recently produced, to escape comparison. The bachelor in this story is not, however, an army officer. The baby is left secretly in his apartment after its father has called on a friendly visit. The mother of the baby having been deserted by the father and seeing him enter the bachelor's apartment believes it is his home and succeeds in entering with

the child. Later, after she has disappeared, the bachelor has a call from his fiancée and her mother, who find the baby and jump at once to the wrong conclusion, declaring the engagement off. The bachelor having lost his girl makes the best of it and keeps the child, getting his reward some years later when the mother turns up, recognizes the boy by a ring she had tied around his neck, and finally marries the bachelor. The part of the boy is taken by a little chap who has appeared frequently in Vitagraph pictures and whose work is a marvel of unconscious ability.

Southern Twins (Pathe, Oct. 1).—The scenes shown in this film are unusually interesting. One of the scenes shows a cobra with a vivid reality that is quite remarkable.

Reviews of Independent Films

Home Made Mince Pie (Thanhouser, Sept. 27).—This is the old story of too many cooks, and it is quite funny after the first scenes are out of the way. The early part of the film takes too much time to the trivial details leading up to the final situation. The lady of the house has the cook make a mince pie for a dinner. She expects a church deacon and other guests, and is anxious to have the pie be a credit to the house. So she orders brandy put in the pie. By very clever handling every member of the family puts in a little brandy, with the result that the pie's potent influence makes all the guests tipsy. A weak point in the story is the fact that the pie is cut into eight small pieces, making it difficult to believe in its remarkable power. Two pies would have been as easy to make as one and would have been more convincing. The character parts are all well taken, although the cook would have been better if she had not seized so many opportunities to talk directly at the camera.

Oh, You Wives! (Powers, Sept. 27).—There is some amusement in this rather forced farce, the acting being quite satisfactory. A bogus lord advertises for an American heiress to marry him and gets a number of replies. He accepts one of the applicants but finds her supplied with too many hints and makes his escape, changing his appearance by shaving off part of his beard. Then we see him married to another applicant who is unsatisfactory, and again he escapes and changes his appearance. In this way he marries four women, but he finally comes to grief when he refuses to pay his assistant and the latter summons all the wives, who have him dragged away to prison.

The Taming of Buck (Powers, Sept. 27).—This story starts all right for a cowboy farce, but does not hold out with sufficient cleverness and wit to prove a success. Buck is a bad man who "shoots up" the bar and the person who starts in to tame him is the new school teacher, an attractive girl. After taking him away from him, she leads us to believe she is going to work on him with feminine wiles, the story changes into one of mere melodramatic scenes, and most improbable chances at that. Buck goes to sleep on a bench where there happens to be a tide, although the scenes are in cattle country. The tide rises, Buck is nearly drowned, the girl rescues him, and the result is that he suddenly becomes reformed.

How Jones Won the Championship (Lux, Sept. 28).—This bicycle race is exceedingly comic, and certainly the bald-headed Mr. Jones does his best to make it so—even to the point of winning the contest against his intention. He falls off and intercepts the whole party almost at the start, he goes swimming, he rides down again, he falls into the canal once and is thrown in again, he rides into a party of thieves, he rides into a restaurant—in fact, the Jones ride from Ghent to Aix is scarcely to be mentioned in the same breath with Mr. Jones' exploits. He did the most remarkable acrobatic stunts, and should have been sufficiently battered when he bumped into the finishing stand to deserve whatever medal he won. The narrative is absolutely incoherent, but Mr. Jones is as amusing as if he were made of India rubber.

Kindness Abused and Its Results (Lux, Sept. 28).—The makers did not intend that the moral of this film should escape the spectator, even if the spectator enjoyed the dearest intelligence on record; hence the title. After seeing the vicissitudes in the life of this woodchopper any one will learn to be more charitable, lest his magic wand be taken away from him by the very ones who bestowed it. As a woodchopper, the hero was a very decent sort of a man, willing to share his humble home and his crust of bread with strangers. After they left the magic wand as a token of gratitude the hero conducted himself in a most unbecomingly and uncharitable way toward the poor. Obviously he deserved to lose the wand. No doubt the loss of his wealth necessitated the loss of his ugly disposition, because poverty invariably engenders sympathy for fellow beings. At any rate, the poor people in films are invariably the noble-hearted ones; they wear their misery with much better grace than the rich wear their wealth. The acting is excellent.

Amie (Imp., Sept. 29).—Love at first sight, jealousy, a call to the Philippines, sudden marriage, parental displeasure, a lovely chae-ld, a reconciliation, a return from the Philippines and the usual emotional tale. Some of the details are less usual, however. For instance, when the summons comes for the hero to go to the

Philippines, his mother without an instant's delay produces the alligator-skin suitcase, already packed against just such an emergency, and his father with equal haste brings forth the coat. The two villains of the story destroy all records of the marriage with celerity and dispatch. Just what good it is going to do no one can tell, as nothing ever comes of it. Annie leaves her child at the dead of night in a box at the back door, along with the milk bottles, where her husband's parents immediately find the infant. This event was evidently indelibly stamped on his infantile mind, for two years later when he has grown to amazing stature, he remembers his mother perfectly. The leading actress deserves better material to work with. She and her soldier husband are superior to the demands of the film.

A Schoolmarm's Ride for Life (Defender, Sept. 29).—The schoolmarm did not ride for her own life; she rode to save a man whom she had jilted years before, although she did not discover his identity until after the deed was done. Then she was ready to make up, because he had manifestly mended his ways since he reeled drunkenly into her presence and she had given him his coat. Meanwhile he had turned into a successful miner, and she had tried to drown her grief by teaching school in the same town. He was a woman of great presence of mind, because she took down the dying outlaw's confession on paper and made him sign it before he rolled over dead. It was this signature that freed her former lover's neck from the tightening noose, for it proved that he was not guilty of robbing the mail coach. The best acting is done by the lively comedian in the robbery scene. The rest of the work is necessarily more or less blighted by the impossibility of the plot. The photography and the stage management, however, are notably effective.

Giovanni d'Medicis (Cines, Sept. 30).—This narrative is lavishly staged, excellently acted, and splendidly managed. It is the account of one of those fiery love affairs that embellish the history of the Italian Renaissance, the well-known story of Giovanni d'Medicis and his amorous and military exploits. Having been surprised in his clandestine visits to Emma, Giovanni proceeded to sack Caravaggio and take his bride by force. In the turmoil he murdered Emma's mother, and the girl repulsed his advances to enter a convent. They met only once more; Giovanni, mortally wounded in battle, summoned her to his bedside. So far as the acting is concerned, this is the weakest scene. Emma, having had the training of a nun, should have been calmer, less the toy of her emotions. An actress can express deep feeling quite as well by repression as by superfluous agonizing. The film, as a whole, conveys a feeling of the warmth of life during the Renaissance, and vivifies those years with great truthfulness and sincerity.

The Ranch Raiders (Bison, Sept. 30).—This film is almost negligible so far as the plot is concerned. Rustlers run off with a herd of horses, ranchers pursue the thieves and shoot them. That's all. The interest centers in the horsemanship of the pursued and the pursuers, and in the special ability of the splendid "Snowball," a big white horse.

Dots and Dashes (Thanhouser, Sept. 30).—The villain locks the hero into a vault and the heroine lets him out. She learns the combination from the hero by means of the telegraph code; hence the title. The story is clear and interesting, and the acting is excellent. Perhaps the best actress of the lot is the vivacious scrub-woman, although she has the easy comic role. Good as the acting is, it does not cover up several improbabilities in the plot. It takes the hero a marvelously short time to find out who has been tampering with the books of the company, and he foolishly lets the villain lock the vault doors upon him. A real girl would never have set out to find her escort to the theatre, even if he was late; least of all would she have gone unchaperoned to the office at night. The villain would not have returned to discover the fate of the hero; he would lose no time in getting miles away from the scene of his crime. Dots and Dashes is well mounted.

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GET THE POSTER.

OH, JOY! HANK AND LANK AGAIN

RELEASE OF WEDNESDAY, OCT. 12

HANK AND LANK—They Get Wiser to a New Scheme



(Length approx. 302 feet.)
The Hank and Lank comedies have already gained a wide popularity and the picture fans are watching for each new release. This film is a genuine scream—the funniest Hank and Lank we have yet issued.

Released with "PAPA'S FIRST OUTING"

(Length approx. 695 feet.)
A rapid-fire farce comedy, novel in plot, with spirited and convincing acting, and uproariously funny situations. With "Hank and Lank," this reel is one of the funniest of our recent comedy releases.

ANNOUNCEMENT

Watch for the Essanay Guide of next issue. It will contain the new name for the moving picture theatres and also the name of the winner in the Essanay New Name Contest.

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THE CLOWN AND THE MINISTER

Released Monday, October 10



One of those convincing stories of church and stage that grip the interest while sounding a note of accuracy that is not to be denied. The little troupe of barnstormers come to a mining camp. The noisy hotel is no place for the clown's sick child and the minister takes them in. The child approaches the crisis of her disease sleeping in the clown's arms. To rouse her would result fatally, but the cowboys are demanding the clown. To gain time the minister assumes the make-up, and the child lives. Length, about 990 feet.

LIZ'S CAREER

Released Thursday, October 13

Liz went to the city to earn the money for the mortgage that she might not have to wed Deacon Slocum. She wasn't exactly the sort you would expect to make a lot of money, but she came back tricked out in glad rags and a wad of money that was more than enough to fix the mortgage up. You never could guess how she did it. Length, about 990 feet.

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LICENSED FILM RELEASES

Oct. 3, 1910.

(Bio.) Iconoclast. Drama..... 992
 (Pathe) Betty at Her Tricks. Com..... 490
 (Pathe) Molucca Islands. Col. Scenic. 450
 (Selig) Cold Storage Romance. Com.....
 (Selig) My Friend, the Doctor. Com.....
 (Lubin) Baggage Smasher. Drama..... 990

Oct. 4, 1910.

(Vita.) Ransomed. Drama..... 998
 (Edison) More Than His Duty. Drama..... 1000
 (Gau.) Little Acrobat. Drama.....
 (Gau.) Fiance and Dog. Com.....

Oct. 5, 1910.

(Pathe) Mirth and Sorrow. Drama..... 575
 (Pathe) Trades in Bombay. Scenic..... 410
 (S. & A.) On Account of a Lie. Com..... 1000
 (Kalem) Engineer's Sweetheart. Drama..... 1000
 (Urban) Dishonest Steward. Drama.....
 (Lubin) Gold Flend. Com..... 350

Oct. 6, 1910.

(Bio.) Gold Necklaces. Com..... 576
 (Bio.) Hubby Got a Raise. Com..... 416
 (Selig) For Her Country's Sake. Drama..... 1000
 (Lubin) Woman's Vanity. Com..... 600
 (Melies) Billy's Sister. Drama..... 980

Oct. 7, 1910.

(Pathe) Life for Love. Drama..... 381
 (Pathe) Sifted Jim. Com..... 633
 (Edison) Sumptuous Plays Ball.....
 (Edison) Farmer's Daughter.....
 (Kalem) Big Elk's Turn-Down. Drama..... 930
 (Vita.) Last of the Sazons. Drama..... 1007

Oct. 8, 1910.

(Pathe) Indian's Gratitude. Drama..... 990
 (S. A.) Bearded Bandit. Drama..... 1000
 (Vita.) Sage, Cherub and Widow. Com.....
 (Gau.) Dunce's Cap. Drama.....
 (Gau.) Skier Training. Topical.....

Oct. 10, 1910.

(Bio.) Chink at Golden Gulch. Drama..... 998
 (Pathe) The Stigma. Drama..... 630
 (Pathe) Betty is Punished. Com..... 351
 (Selig) The Sanitarium. Com..... 1000
 (Lubin) Clown and Minister..... 990

Oct. 11, 1910.

(Vita.) Actors' Fund Field Day. Scenic.....
 (Vita.) Brother Man. Drama.....

(Edison) Song that Reaches His Heart. Drama..... 1000
 (Gau.) Lover's Mill.....
 (Gau.) Three Friends.....

Oct. 12, 1910.

(Pathe) Summer Pirltation.....
 (S. and A.) Hank and Lank (No. 3.) Com..... 302
 (S. and A.) Papa's First Outing. Com..... 898
 (Kalem) Forty-five Minutes from Broadway. Com..... 892
 (Urban) Follies by a Cigarette.....

Oct. 13, 1910.

(Bio.) Lucky Toothache. Com..... 570
 (Selig) Golden Harvest Time. Drama..... 980
 (Lubin) (Not reported).....
 (Melies) Out for Mischief. Com..... 930

Oct. 14, 1910.

(Pathe) Werther. Drama..... 892
 (Kalem) Winona..... 990
 (Edison) Stolen Father.....
 (Edison) Chumcho Indians.....
 (Vita.) On the Doorsteps. Com.....

Oct. 15, 1910.

(Pathe) Aeroplanes.....
 (S. and A.) Cowboy's Mother-in-Law. Com..... 1000
 (Vita.) The Legacy.....
 (Gau.) Romance of a Necktie.....

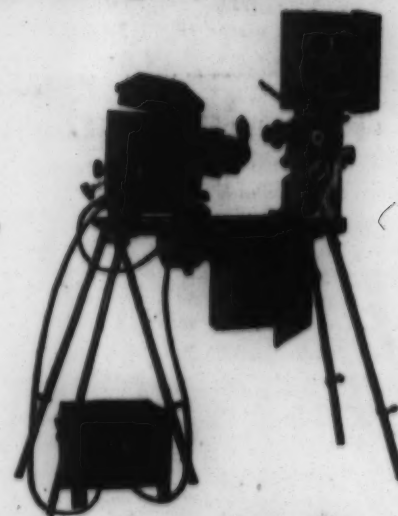
ANOTHER SELIG STAR FILM.

The Selig Polyscope Company, which is soon to issue an important feature film, Justinian and Theodora, the scenario of which was written by Elbert Hubbard, is at work on another star production, Neil Burgess County Fair, all picture rights for which were recently purchased from the Burgess estate.

ANOTHER "VITAGRAPH GIRL" RECEPTION.

Florence Turner, better known in the films as "the Vitagraph girl," was given a reception Sept. 30 at the Park Row Theatre. Nothing but Vitagraph subjects were run, and Miss Turner was personally presented to the crowded house and made a few well chosen remarks which were warmly applauded.

For other Motion Picture News see page 14.

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(Continued from page 27.)

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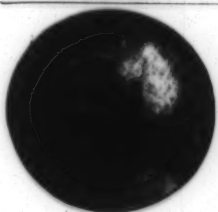
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